

JOHN'S BIZARRE

Written by

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EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - EVENING

A barbed wire fence stretches across a level-cut field of grass.

Behind the fence is a large industrial complex, rectangular, grey and monolithic in size.

Etched into the walls are numerous square windows.

Atop the factory, chimneys expel an orange smoke into the evening sky.

A sign on the fence reads: 'Kingstown Power Plant'.

An alarm echoes across the field.

CUT TO:

EXT. KINGSTOWN POWER PLANT, ENTRANCEWAY - SAME TIME

A large entranceway opens to allow a line of WORKERS (wearing hazard suits and gas masks) to pass through a security gate and step inside the plant.

Every few seconds the security gate buzzes and the line of Masked Workers take a step forward.

CUT TO:

EXT. UNDERGROUND, KINGSTOWN POWER PLANT - SAME TIME

Earthy, with specs of concrete and gravel within, the ground deep below the plant twitches with insects.

Rising through the ground for an unknown distance, the earthy environment continues.

CUT TO  
CONTINUOUS:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR - SAME TIME

Rising still, the earthy ground eventually breaks away.

Through a rusty, metallic, seal a large MAINTENANCE FLOOR is revealed with vats encased in steel and pipelines stretching up to various FLOORS above.

The line of Workers continues past the security gate, removing their masks and hazard suits as they do so.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR 8, OFFICE 87 -  
SAME TIME

A LONE WORKER (still wearing his protective suit and mask) leans back in his chair in front of a vast control panel of valves, switches and dials.

Above is a digital display designating characters and digits: 'C22 F47'.

The digital display flicks to a new combination: 'U1 M12'.

Glancing at the new combination, the Worker snaps to a set of scribbled instructions pinned to his desk and littered with writing.

Adjusting dials and turning valves, he corrects the control panel according to the instructions.

Over the Worker's shoulder, a single square window allows for a view of Beaverton Field.

At the field's edge, yellow headlights cut through the murky afternoon light.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - SAME TIME

The roaring and crackling of engines sound as the headlights grows in intensity.

Brakes screech and the engines start to tick over.

Muffled voices can be heard as multiple doors slam shut.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR 8, OFFICE 87 -  
SAME TIME

Through the square window a truck and various cars can be seen pulling up and stopping on Beaverton Field.

The headlights catch the Worker's eye and he slowly turns his masked face to glance out of the window.

Behind, the digital display flicks to: 'X5 T6'.

He leans closer: CARNIES start to haul wooden stands and beams from their vehicles and an opened truck reveals a flat packed carousel and a bundled candy-cane coloured circus tent.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - SAME TIME

Carnies scatter around the field heaving the red and white tent from the truck and stretching it across the grass.

Away from the rest, a Carnie hammers a sign into the field.

Depicting a PENCIL-STASHED MAN in front of Kingstown Power Plant, with circus animals at his feet, the sign reads: 'From Kingstown's Plant of Mystery, Frank's Wild Bizarre'.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR 8, OFFICE 87 - SAME TIME

Sounds of the hurrying Carnies creep into the room.

The Lone Worker's glass encased and mask-covered eyes fixate on Beaverton Field.

The behind display remains 'X5 T6'.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR 8, WALKWAY - SAME TIME

Along a narrow and corrugated metal balcony, ALEX (30, dressed in a black tie and white shirt) patrols past various offices.

He storms past doors marked '84', '85', '86'. Each office has its own individual Worker, none of which wear masks.

Alex turns into 'Office 87'.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR 8, OFFICE 87 -  
SAME TIME

Alex strides in to find the Lone Worker away from his control panel.

Alex clears his throat.

ALEX:  
Is everything all good here?

LONE WORKER:  
(Muffled)  
Of course.

The Lone Worker snaps from the window to his control panel.

LONE WORKER: (CONT'D)  
(Muffled)  
Of course, Alex.

Alex nods at the digital display and its new combination.

Breaking his trance, the Lone Worker hastily adjusts his panel.

Alex chuckles.

ALEX:  
Never miss a beat do you John?

Walking over to John, Alex leans past and flicks a final switch on the control panel.

John watches as the digital combination flicks away.

The pair are silent for a moment.

ALEX: (CONT'D)  
You still okay for today?

JOHN:  
(Muffled)  
Definitely. One hundred percent.

Alex smiles.

ALEX:  
You're doing me a favour John.

Alex pats John on the back.

ALEX: (CONT'D)  
I have enough of him at home you  
know?

Alex turns to leave but grabs the frame of the door and  
pauses.

ALEX: (CONT'D)  
But maybe think about, you know,  
taking the mask off.

JOHN:  
It's regulation.

Alex scoffs.

ALEX:  
Yeah well people can't understand  
you half the time.

Alex sighs and leaves, leaving the door open behind him.

John sighs.

Voices call out from Beaverton Field.

CARNIES: (O.S.)  
(Together)  
Heave!

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - SAME TIME

A group of Carnies encircle the red and white fabric of a  
large tent laid out on the grassy field.

A PENCIL STASHED MAN (55, wearing a torn tailcoat) watches  
over the Carnies as they ready the ropes.

CARNIES:  
(Together)  
Heave!

Pulling in unison, the Carnies lift the red and white fabric  
from the ground and up a metal pole with their ropes.

The tent takes shape and a shadow falls on the Pencil-stashed  
Man's face.

The Pencil-stashed Man grins from ear to ear.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR 8, OFFICE 87 -  
LATER

John sits in his chair and gestures to a few dials and switches as SAM (15, dressed in a shirt and jeans) watches.

Carnival music, drunk and low, meanders through the office from the nearby window.

John's hand hovers over a glass dial.

JOHN:  
(Muffled)  
So 'B12'.

He moves his hand over a switch.

JOHN: (CONT'D)  
(Muffled)  
'H7'.

Then to a large hand operated valve.

JOHN: (CONT'D)  
(Muffled)  
'A1'.

Pausing, John's mask-covered face turns to Sam.

Sam is attempting to stare out of the nearby window, curious as to the commotion in the beyond field.

JOHN: (CONT'D)  
(Muffled)  
Sam?

Sam drifts to John.

SAM:  
Sorry. Once more?

John sighs and flicks a switch on the side of his control panel and the digital display forms LED lettering that spells 'AWAY'.

JOHN:  
(Muffled)  
Wait here.

John unpins the hand-written instructions from his desk and leaves.

As John's footsteps fade and the room grows quiet, the faint sound of a carousel drifts into focus.

Following the sound, Sam looks through the square window.

He hones in on a carousel as its animatronic horses start to rise and turn and yellow lights shine across the field.

The music from the carousel grows louder and a few Carnies jeer in celebration.

Sam's eyes wander: Carnies add their finishing touches to the HALL OF MIRRORS, a hypnotic spiral patterned tent with wooden walls, and the WONDER EMPORIUM, a stage with an eye overlooking the floor.

John's footsteps return.

Sam turns to see John immediately moving to release the switch at his control panel.

The digital display's 'AWAY' fades and returns to a combination of digits and numbers.

Sam slowly meanders back to John's side, still focused on Beaverton Field.

SAM:

(Unsure)

The carnival is back.

John glances to the window, just able to see some of the glowing lights of the carnival.

JOHN:

(Muffled)

Oh. Yeah.

The music lingers.

SAM:

Dad goes there a lot.

John, ignoring Sam, holds out a photocopied version of his hand-written notes and offers them to Sam.

JOHN:

(Muffled)

This is for you.

Sam takes the notes.

JOHN: (CONT'D)

(Muffled)

Use that and you can't go wrong.



Sam reads the notes: a cheat sheet for every digital combination.

SAM:  
Dad said you were going to train me.

John doesn't reply.

The carousel's melody draws both Sam and John's attention.

JOHN:  
(Muffled)  
Alex is a busy man Sam.

The melody continues, filling Sam and John's silence.

John and Sam both turn to the square window.

SAM:  
Do you think you'll go later?

John's attention glides back to his control panel.

JOHN:  
(Muffled)  
Me?  
(John scoffs)  
No.

SAM:  
How come?

JOHN:  
(Muffled)  
Family.

John takes a deep sigh.

JOHN: (CONT'D)  
(Muffled)  
I'm sure your Dad will take you.

John starts turning a valve as Sam overlooks him.

SAM:  
Yeah...

The squeaking of the turning valve melds with the melodies of the carnival.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - NIGHT

The rising orange smoke of the power plant's chimneys slowly fade and various lights, visible through the square windows of the plant's exterior, slowly turn off one by one.

A Halloween orange glow illuminates the field as the carnival takes hold of the night.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, WALKWAY - SAME TIME

John stands outside of a MEETING ROOM: a large room with a glass wall and conference table with white lighting.

Behind, the various floors of offices with their vats and pipelines sprawl out in front of the room.

Beyond the glass wall, Sam and various WORKERS attend a meeting led by Alex.

Everyone in attendance at the meeting is unmasked.

Bringing his hands up to the seals of his own mask, John freezes.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, MEETING ROOM 3 - SAME TIME

The room is filled with the sound of small talk.

At every seated Worker's space around the conference table, a SECURITY BRIEF rests.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, WALKWAY - SAME TIME

Staring at Alex through the glass, John slowly removes his mask and holds it under his arm.

Staring at the Meeting Room's glass wall, John's reflection is pale with his eyes sunken and his hairline showing the beginnings of a widow's peak.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, MEETING ROOM 3  
- SAME TIME

A BEARDED WORKER (a very tall, large man, around 32, with a huge black beard) and a BALD WORKER (a very short, thin man, around 40, with no hair on his head at all) glance at one another before standing up from the conference table.

Sam watches as the Bearded Worker approaches Alex, leans close to his ear and whispers something.

Alex turns from the Bearded Man and addresses the table.

ALEX:  
That's all folks.

Alex glances at the Bald Worker, who looks back up at him stern and on edge.

ALEX: (CONT'D)  
Enjoy the carnival.

The Workers jeer, but Sam is silent.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, WALKWAY - SAME TIME

John's eyes, through his reflection, hone in on a security brief beyond the glass.

The door to the Meeting Room bursts open as most of the Workers leave.

Alex, the Bearded Worker and the Bald Worker stay behind, speaking softly to one another.

Next to John, Sam stands silently and stares at John's face.

John slowly turns to see Sam and starts to fumble his mask.

Sam shakes his head slightly and chuckles.

John gives up on his mask and instead raises his gloved hand to sign a thumbs-up to Sam.

Bursting forward, John is barged out of the way by the Bearded Worker as he exits the meeting room.

The Bald Worker follows, pausing to glare up at John as he does so.

ALEX (O.S):  
Coming tonight John?

Alex is the last out of the meeting room.

JOHN:  
Family's waiting.

ALEX:  
Sarah really got your balls that  
close to the vice?

John smiles briefly.

ALEX: (CONT'D)  
Okay John. Just get me a security  
brief signed will you?

Alex turns off the meeting room's lights before grasping  
Sam's shoulder and guiding him away.

John is left alone.

JOHN:  
Okay.

Sighing, John takes his mask from under his arm and puts it  
back on.

CUT TO:

EXT. BEAVERTON FIELD, FRANK'S BIZARRE - LATER

The carnival is bustling with Workers from the power plant as  
well as MEMBERS OF THE PUBLIC (Families, wives, fathers and  
children, all dressed conservatively).

Carnies sell food and put on acts as Workers from the meeting  
scatter: buying popcorn or hotdogs from stands, firing water  
into an inflatable clown to win a prize and ordering drinks  
at numerous bar stands.

CUT TO  
CONTINUOUS:

EXT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Sam stands near the Wonder Emporium, a level stage with a  
large, hand-painted, third-eye above its door with the words  
'Wonder' and 'Emporium' surrounding the eye-lids.

He watches as Alex and the Bearded Worker guzzle pints and laugh at the stage as MARTIN (45, dwarf, dressed in a marching band-style suit) is ensnared by the limbs of a SNAKE LADY (23, contortionist, bald, snake tattoo on her cheek).

Martin squirms as the Snake Lady tightens her grip.

Sam locks eyes with Martin as he gasps for air and taps the wooden floor with his hand.

Heart palpitating, Sam looks to his Dad.

Alex and the Bearded Worker burst out in laughter.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, MEETING ROOM 3  
- SAME TIME

Sat alone in Alex's Meeting Room, John mulls through the new security brief.

The white lights remain off and the machinery lights of the beyond Maintenance Floor dimly lights the room.

John turns a page.

The section is entitled: 'Pipeline Maintenance - Toxins'.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD, FRANK'S BIZARRE -  
SAME TIME

Just as Sam is about to grab Alex's shoulder, the Snake Lady releases Martin.

The crowd watching cheer as Sam sighs in relief.

Martin and the Snake Lady stand and bow before leaving the stage.

Alex laughs with the Bearded Worker and sips his drink.

Sam is silent.

With the stage empty, a moment passes before the Pencil-Stashed Man steps out from the Wonder Emporium's eye door and launches onto the stage wielding a megaphone.

Sam catches Alex's face shift and his smile fade as he locks eyes with the Pencil-stashed Man.

PENCIL-STASHED MAN:

(Into a megaphone)

Thank you! Thank you! Thank you!  
Dig deep in your pockets friends!  
Dig deep! There's plenty more to  
come tonight!

The crowd cheer.

PENCIL-STASHED MAN: (CONT'D)

(Into a megaphone)

See the Bearded Triplets of  
Romania! The Snake-Lady! JFK'S  
spinal cord! The Limbless Man! And,  
for one night only, the Genderless  
Couple of Penzance! Who is man and  
who is woman?!

(beat)

And if that doesn't crack you!

The Pencil-stashed Man throws away his megaphone, drops to a squat and leans into the crowd.

PENCIL-STASHED MAN: (CONT'D)

Come by my side of town. Because  
Frank here has secrets in his tent  
you wouldn't even dream of.

Frank points to the shadow of the monolithic power plant overlooking the carnival and glances at Alex.

FRANK:

A real source of modern sorcery.

Jolting back up, Frank raises a hand to the sky and reveals another megaphone from beneath his tailcoat.

FRANK: (CONT'D)

(Into a megaphone)

Enjoy the night folks!

The crowd cheer once more.

Frank exits the stage and slinks through the eye-shaped door.

The Bearded Worker lowers his drink and elbows Alex.

Sam eyes Alex, who downs his drink and places his empty cup on the stage.

ALEX:

(To Sam)

Wait here.

Alex jostles through the crowd after Frank.

CUT TO:

INT. FRANK'S BIZARRE, WONDER EMPORIUM - MOMENTS LATER

In a small tent behind the eye-encased door to the Wonder Emporium's stage, Frank sits backwards on a wooden chair and counts notes of money.

Martin and the Snake Lady undress and wipe makeup from one another's faces next to a hammock that houses Frank's megaphones.

Alex stands opposite Frank, eyes set on the notes of money.

ALEX:

Pipes are looking hot. Workers will  
be in the trenches all week Frank.

Frank chuckles.

FRANK:

Strike while the irons hot.

Alex hands Frank an envelope.

ALEX:

There's room for higher numbers.

FRANK:

More. Always more. Dig deeper.

In the corner of the tent near a barrel, a pair of eyes watch the conversation.

CUT TO:

EXT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Sam, huddled behind a barrel and lamp, spies Frank and Alex's meeting.

He watches as Frank places a bundle of money in a small bag and throws it to Alex.

CUT TO:

INT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Alex catches the bag and inspects it.

There is only money within.

ALEX:

Frank?

(Glancing up from the bag)

Where are the oranges?

Frank grins.

FRANK:

A little birdy told me you need a break. Looking tired.

ALEX:

Frank. Patti and Mary can-

FRANK (IN):

Just focus on the Grotto. Then we can talk.

A wooden plank is knocked over in the corner of the tent's entrance.

The Snake Lady and Martin turn to look as Alex moves to investigate.

CUT TO:

EXT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Alex surveys his surroundings leaning over the barrel to find no one.

By the side of the Wonder Emporium, behind Alex, Sam sprints down a small gap between two tents.

Frank raises an eyebrow and laughs.

FRANK:

Best hope that wasn't one of your boys.

Alex, keeping his back to Frank, is silent.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - SAME TIME

John walks past Frank's Bizarre to reach a section of grass with parked cars on its surface.

Placing his hand on his car's door handle, he pauses.



In the distance, on the edge of the carnival, he spies Sam fleeing from a nearby tent.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD, FRANK'S BIZARRE -  
SAME TIME

Sam pants and holds his knees, desperately gathering his breath.

JOHN:  
(Muffled)  
Sam?

Sam looks at John before turning back to the Wonder Emporium.

SAM:  
(Catching his breath)  
I don't like it here.

John traces Sam's vision to see Frank step out of the Wonder Emporium and stare back their way.

Sam snaps his head away.

SAM: (CONT'D)  
Dad took money off him.

Frank stares across the field at John's mask hidden face.

Saluting a 'hello', Frank acknowledges John and Sam's attention.

CUT TO:

EXT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Frank watches as Sam and John walk away from the carnival and enter a car.

As the headlights turn on, Frank lights a cigarette.

As the car pulls away he takes a drag.

CUT TO:

INT. JOHN'S CAR, FRONT SEATS - MOMENTS LATER

John, mask-less, drives down an empty MOTORWAY with floating yellow lights illuminating the road from above. Sam is sat in the passenger seat to his left.

The car is littered with empty bottles of pop and snacks.

JOHN:

I don't blame you for not liking it there, place gives me a headache.

SAM:

It's not that I didn't like it, it was just...strange I guess.

Sam rests his head against the window of his seat, the world outside is dark, his reflection the most visible feature.

SAM: (CONT'D)

Dad couldn't even be bothered to train me, now he wanders off to a freak show.

The sounds of the car's engine fills the silence.

JOHN:

Sam, your Dad was probably just-

SAM (IN):

Thanks for today.

John sighs and flexes his grip on the steering wheel.

CUT TO:

EXT. BALTIMORE DRIVE, ALEX'S HOUSE - SAME TIME

A WOMAN is silhouetted in a large living room window of a suburban house by a light within.

Most of the features of the suburban home are hidden by the darkness of night.

John's car pulls up to the house.

The Woman's silhouette moves from the living room window.

After a moment, the front door to the house swings open.

A light above the front door blares on.

The Woman becomes clear in the dark: 30, blonde, wearing a flowery dress and cradling a BABY.

CUT TO:

INT. JOHN'S CAR, FRONT SEATS - SAME TIME

SAM:  
Mom's waiting.

Staring out of the murky windows of his car, John fixates on the Woman.

Sam opens his car door and steps out of the car.

Before leaving, Sam turns back to John.

SAM: (CONT'D)  
Thanks again John.

Sam slams the car door and runs up the house's drive to join the Woman in the spotlight.

John watches still as the Woman, the Baby and Sam all stand below the light and wave back at him.

Softly sighing, John starts his car and drives away.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - THE NEXT DAY

The plant towers above the fenced gates of Beaverton Field and against the murky morning.

Fires crackle as the Carnies slowly rise for the day.

Orange smoke billows from the plant's chimneys.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, OFFICE 87 -  
LATER

John is once again at his control panel and desk.

The digital combination switches to 'S4 U78'.

John is unmoving.

Alex turns into the office and stands at the entranceway's precipice. He clutches a piece of paper in his hand and clears his throat.

John addresses his guest.

JOHN:  
(Muffled)  
How was last night?

ALEX:  
Good.

Alex takes a step forward, eyes locked on the unattended combination.

ALEX: (CONT'D)  
How did yesterday go with Sam?

JOHN:  
(Muffled)  
He's a good kid.

Alex scoffs.

ALEX:  
Of course he is.

John snaps around as if to talk but takes a pause before -

JOHN:  
(Muffled)  
Alex? I shouldn't say, but what happened last night?

Alex clenches the paper in his hand.

ALEX:  
What do you mean?

JOHN:  
(Muffled)  
You left Sam. Last night.  
(Beat)  
Took money off a Carnie.

Pausing, Alex shakes his head as a thought grips him.

ALEX:  
You were there huh? Took Sam home right?

Alex chuckles.

ALEX: (CONT'D)  
You know you were supposed to teach  
him?

Alex unfurls the scrunched up paper in his hands, revealing it to be the cheat sheet John had given Sam.

Leering forward, Alex grips John's shoulders and brings his face close to John's.

ALEX: (CONT'D)  
(Whispering)  
Stay away from this John.  
(Beat)  
For your own sake.

Alex releases John and stands up.

ALEX: (CONT'D)  
(Throwing the cheat sheet  
on the floor)  
Do better.

Alex skulks out of the room.

John glances at his digital display, it still reads 'S4 U78'.

Controlling himself, John squeezes his wrist with a gloved hand, shaking as he does so.

Through the nearby square window, smoke rises from Frank's Wild Bizarre.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD, FRANK'S BIZARRE -  
NIGHT

The sizzling of a food stand grilling and frying sausages and burgers sends a greasy smoke across the field.

John, still wearing his mask, edges onto Beaverton Field and takes in the carnival's atmosphere: he spies Alex, the Bearded Worker and the Bald Worker drinking at the carousel.

FRANK: (O.S.)  
There he is!

Snapped away from his thoughts, John turns to find Frank with his pencil-stashed face and battered tailcoat slowly walking up to him, arms wide and open.

FRANK: (CONT'D)  
I knew that was you!

JOHN:  
Excuse me?

Frank pauses and smiles, before mimicking his salute from the prior night.

FRANK:  
Oh don't worry, Alex pointed me in the right direction.

Frank draws closer.

FRANK: (CONT'D)  
'Frank' he said, 'just look for the freak with a mask' and low and behold!  
(Holding his hands out towards John)  
Here he is.

JOHN:  
Alex said that?

Standing directly in front of John, Frank lights a cigarette.

FRANK:  
You fancy a little chat?

John flexes his gloved hands.

FRANK: (CONT'D)  
You are curious right?

Frank places his cigarette in his mouth and claps his hands together before leering up to John's ear.

FRANK: (CONT'D)  
(Whispering through his cigarette)  
You have questions.

Pulling away, Frank waves a hand across his face.

FRANK: (CONT'D)  
Mask on?  
(Repeating the motion with the other hand)  
Or Mask off?

Frank laughs.

FRANK: (CONT'D)  
 You want a chat with old Frank  
 here?  
 (Retracting and pointing  
 to a tent)  
 How about a quick one to one?

An outburst of laughter from Alex, who now rides the carousel wild eyed and limp, draws John's attention.

John's posture slips and he glances at Frank and slowly nods.

Frank removes the cigarette from his mouth and smiles.

FRANK: (CONT'D)  
 Perfect!

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Frank's tent is a large open space littered with trinkets and filled with incense. The tent's fabric is a pale red with a textured pattern woven into it.

Sat at a large dark oak desk, John is faced with Frank who sits directly in front of a cabinet filled with CURIOSITIES (pickled animals, skulls, vials of strange liquid, dusty books and black and white photographs of unknown shapes).

A CROSS-EYED WOMAN (50, wearing fortune-teller attire, no headwear) sits alone at a desk near the entrance.

Frank reaches into a large crate by his desk filled with bottles of GREEN ALCOHOL, and uncorks one with his teeth.

He pours two generous shots.

JOHN:  
 I'm fine thanks.

FRANK:  
 Oh, of course you are.

Frank spits the cork out of his mouth before grabbing John's shot, downing its contents and pouring John another.

Frank glances at John and then leans over to stare at his masked face.

FRANK: (CONT'D)  
 You gonna take that thing off?  
 (Beat)  
 (MORE)

FRANK: (CONT'D)  
 Can't drink with a mask on now can  
 you?

Moving his digits to the seals of his mask, John slowly  
 removes his mask and places it on his lap.

JOHN:  
 Look, my family are wait-

CROSS-EYED WOMAN: (O.S.)  
 He's lying.

John slowly turns to the Cross-Eyed Woman.

FRANK:  
 Be nice Patti.  
 (To John)  
 You are lying though.

John snaps back to Frank and remains silent.

FRANK: (CONT'D)  
 Oh c'mon now, straight edge like  
 you? You have to be at least a  
 little unsettled with that place.  
 (Beat)  
 With Alex? With your masks? All  
 this time and no danger.

JOHN:  
 There is danger!

FRANK:  
 Of course there is, yet Alex has  
 not one single whiff of concern.

JOHN:  
 (Leaning on his chair)  
 But you and Alex?-

Frank bursts out in laughter, holding back a smoker's cough.

FRANK: (IN)  
 Alex?!  
 (Laughing)  
 Well. Alex and his family?

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

The Woman sits on a large sofa in a living room, staring at a  
 photo of Alex resting on a coffee table to her left.



FRANK (V.O.):  
They're just victims and fools.

The Woman slowly sips a cup of coffee.

FRANK (V.O.): (CONT'D)  
In the need of a friendly hand and  
a push.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

John's face, naked, tightens and his eyes widen.

JOHN:  
And what are you?

Frank grins, his teeth a sickly yellow.

FRANK:  
A purveyor of all things alluring.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

The Woman lowers her cup of coffee with a shaking hand and  
places it on the coffee table.

FRANK (V.O.) (CONT'D)  
But your plant?

Through the living room window, in the distance, the smoke  
stacks of the plant rise into the horizon.

The Woman's Baby starts to cry, but the Woman is unfazed.

Continuing to stare at the photo of Alex, her face twitches.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR - DREAM  
SEQUENCE

Empty, the Maintenance Floor is silent, each vat and pipeline  
is visible as we slowly lower below the metallic floor.

FRANK (V.O.): (CONT'D)  
 What lies in the deep?

CUT TO  
 CONTINUOUS:

INT. UNDERGROUND, KINGSTOWN POWER PLANT - DREAM

The earthy ground remains dark and twitching with insects.

FRANK:  
 Deep down. Below.

Continuing downwards for a unknown amount of distance and time, the earthy ground starts to give way.

CUT TO  
 CONTINUOUS:

INT. KINGSTOWN POWER PLANT, SUBTERRANEAN FLOORS - DREAM

Breaching a silvery ceiling, a SUBTERRANEAN FLOOR, comprised of a large tunnel deep below the plant comes into view.

At the far end of the tunnel, two doors can be seen with a bright white light beaming through two windows.

FRANK: (V.O.)  
 The wonderland below? The Grotto?

Orange smoke starts to leak through the sealed doors.

The glass windows are overcome by fire.

The smoke, like a powder trail, sets alight and the entire tunnel system is illuminated by a wall of flame.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - DREAM

The Woman remains sat on her sofa, sipping coffee.

In the nearby window, the plant is engulfed in flames and the chimney stacks burst with fire and collapse.

FRANK (V.O.):  
 As long as everyone is happy and ignorant right?

The Woman, oblivious, glances once more at the photo of Alex.

The Baby continues to cry in the background.

FRANK (V.O.): (CONT'D)  
But still the blood pumps.

In the wake of the power plant, a wave of destruction rushes through the street and the living room is hit by a wave of flame, debris and orange smoke.

FRANK (V.O.): (CONT'D)  
The worker's fall in line.

The living room is completely destroyed, yet the sofa remains and the Woman continues to sip her coffee completely untouched by the chaos.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - PRESENT

The living room returns to normal.

The Woman continues to stare at the photo of Alex.

Her face's twitching subsides and she steadies her hands and takes a large gulp of coffee.

The crying of her child can still be heard.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

John picks up his drink and takes a sip, his hand shakes.

FRANK:  
(Placing his hand in his  
tailcoat's pocket)  
It's all just smoke and mirrors  
John.

Frank takes an envelope from his pocket.

Frank holds the envelope out in front of John and opens the seal.

He takes a photograph from the envelope and places it face down in front of John.

FRANK: (CONT'D)  
(Gesturing at the photo)  
See for yourself.

John stares at the photo.

Slowly gliding his hand above the photograph, he lowers his palm and pauses.

After a slow sigh, John flips the photo over: a black and white picture of Martin and the Snake Lady naked in bed.

Frank and Patti burst out laughing.

John grips his mask tightly as tears well in his eyes.

Taking a sharp breath, John stands to leave.

Stopping his movements, Patti grasps John's arm with a bony hand.

The laughter stops.

Patti places a folded piece of paper in John's palm.

John slowly unfolds the paper.

His eyes widen, the paper appears as a diagram for various Subterranean Floors with maze-like tunnels below the plant.

Written in red crayon at the top of the schematics are the words: 'Frank's Grotto'.

JOHN:  
What is this?

Frank grabs John's shoulder and leans close to his ear.

FRANK:  
(Whispering)  
You want to know the truth? You  
come by Frank's. My bizarre is a  
whole smorgasbord of truths.

Frank lets go of John.

FRANK: (CONT'D)  
Your very own place of wonder.

John's face starts to twitch.

CUT TO:

INT. KINGSTOWN POWER PLANT, ENGINEERING - NEXT DAY

The room is blackened with fumes and rust clings to its walls and machinery.

Large pistons heave and expel an orange dust as they screech and chug against each other.

Rising above a circular valve, forced to turn by the pistons in a circular motion, the machinery and darkness of the room gives way.

CUT TO  
CONTINUOUS:

INT. KINGSTOWN POWER PLANT, CAFETERIA - SAME TIME

Breaking away from the cacophony below, the cafeteria with its walls, chairs, tables and ceiling entirely off-white in colour, comes into view.

Large frosted windows allow for a suppressed light to enter from the outside world.

Workers sit along numerous tables that stretch across the entire width of the room with bright white dinner trays in front of them.

John, mask on, sits next to Sam on the table furthest from the cafeteria's dinner queue at the back wall of the room.

Looking down at the food on his bright white tray he readies his knife and fork.

With two boiled eggs, a single slice of toast and a spongy meat, he pauses.

Around John: Workers laugh, smile, argue and debate.

Raising his hands to his mask, John slowly reveals his face.

Placing his mask to his side, he spreads some boiled egg and meat on his toast and takes a massive bite.

Sam picks at the spongy meat with his fork.

JOHN:  
(Chewing)  
You'll learn to love it.

Sam shrugs and drops his fork, his attention is drawn to the mask at John's side.

SAM:  
Are you okay?

John swallows his bite.

JOHN:  
I spoke to Frank.  
(Beat)  
There's something below us.

John is silent.

SAM:  
To do with the carnival and Dad?

JOHN:  
A Grotto or something.

John stares at the far wall of the cafeteria.

SAM:  
What about Dad?  
(Beat)  
John?

JOHN:  
I don't know.

Sam's face lowers and he slinks back in his plastic chair.

JOHN: (CONT'D)  
What's wrong?

SAM:  
Dad's been coming back late more  
often. Mom gets stressed.  
(Sam sighs)  
Just thought you had something.

JOHN:  
Sam I can't get rid of your Dad.

Sam stands up from the table, leaving his tray of food and walks away.

JOHN: (CONT'D)  
Sam?

John watches as Sam continues to walk away.

Watching Sam as he walks out of the cafeteria, John catches Alex, the Bearded Worker and the Bald Worker near the exit.

JOHN: (CONT'D)  
 (To himself)  
 Oh come on.

CUT TO:

INT. KINGSTOWN POWER PLANT, CORRIDOR - SAME TIME

Alex, the Bearded Worker and the Bald Worker exit the cafeteria, mid-conversation.

They enter a corridor with faded green wallpaper and posters for 'Kingstown Power Plant: Conserve the Past'.

BEARDED WORKER:  
 Two good ones say you ain't got the crack this time Al.

BALD WORKER:  
 Yeah.

BEARDED WORKER:  
 Matter of fact, how about three big ones on it eh?

BALD WORKER:  
 Yeah.

Alex laughs.

ALEX:  
 Look guys, you know how I am, you don't have a chance in hell-

JOHN (O.S.):  
 (Interrupting)  
 Alex!

Alex, the Bearded Worker and the Bald Worker slowly turn.

John, having ran out of the cafeteria, rests a hand on the wall of the corridor and looks up at Alex.

ALEX:  
 John?

JOHN:  
 Can I have a word?  
 (No reply)  
 Please.

Alex sighs and slowly walks up to John.

John rises and leans close to Alex.

JOHN: (CONT'D)  
 (Under his breath)  
 Frank told me about the Grotto -

Alex forces his hand over John's mouth and glares at him.

Looking back at the Bearded and Bald Workers for a moment, Alex mouths for John to be silent and then releases him.

ALEX:  
 (To himself)  
 Fuck.

JOHN:  
 Frank told me Alex, he wanted to talk.

Alex sighs and shakes his head.

ALEX:  
 Any good at throwing a punch John?

John's brow narrows for a moment.

ALEX: (CONT'D)  
 (Raising his voice)  
 Tomorrow night. I think you should come along John.

Alex pats John on the back.

ALEX: (CONT'D)  
 (To John)  
 Midday. Mary will greet you.

John watches as Alex and the Bearded and Bald Workers walk down the corridor of posters.

Shaking his head, John swallows.

JOHN:  
 Mary will greet me.

Lowering back towards the floor and the Engineering room below, the sounds of shunting and heaving return.

After a moment, the machinery slows and falls silent.

CUT TO:



EXT. FRANK'S BIZARRE, FRANK'S TENT - NIGHT

Frank's Wild Bizarre is uncomfortably quiet.

The tents around Frank's are full of whispers as Carnies converse with one another and hide the details of their discussions.

Frank stands outside of his tent with two guests.

FRANK:  
(Whispering)  
No he has it. He has to.

BEARDED WORKER:  
(Whispering)  
Just need some more time is all boss.

BALD WORKER:  
(Whispering)  
Yeah.

FRANK:  
(Whispering)  
Hughie and fucking Dughie here right? Ha.

Hughie (the Bearded Worker) and Dughie (the Bald Worker) lower their heads to the ground.

FRANK: (CONT'D)  
(Whispering)  
Next time you come see me, you bear fruit, you hear?

Hughie nods, then Dughie slightly after, and the pair pace away from Frank.

Frank rubs his head and turns back to look inside his tent.

Within, Patti is giving John a tarot reading.

Frank chuckles.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Patti and John sit at Patti's circular table with gems and incense burning on its surface.

Patti hovers her hand over three face-down cards.

She reveals the first: The Hanging Man.

PATTI:  
You're stuck.

Then the second: The Tower.

PATTI: (CONT'D)  
(On edge)  
The Tower. Alex's draw.

And then the final card: The Sun.

Patti smiles.

PATTI: (CONT'D)  
This is change John. Good change.

JOHN:  
So?  
(Beat)  
Should I go?

Patti starts to laugh and bites into a whole orange, skin and all.

CUT TO:

EXT. KINGSTOWN, BALTIMORE DRIVE, ALEX'S HOUSE - THE NEXT DAY

A bright blue sky shines down on a suburban house with an open window allowing for the sound of a radio playing to drift outside.

RADIO:  
Today's forecast calls for  
beautiful skies and sunshine.

As the weather forecast ends, melancholic music takes its place.

Through the window, the Woman cradles her Baby in her arms.

A car pulls up opposite the house's perfectly mowed green front lawn.

With the sun shining down on his face, John gets out of his car and steps onto the perfect lawn's path.

Walking towards the house's orange front door, the music from the radio grows clearer.

John walks along the path with a wide smile glued to his face, stepping slowly: absorbing his surroundings.

As he reaches the door, John raises his hand to press the doorbell.

The Baby starts to cry and its wails meld with the radio.

John's smile fades.

The music takes hold.

John presses the doorbell and a sharp buzzing cuts through all sounds.

Placing a smile back on his face, John prepares to greet whoever answers.

After a moment, the Woman opens the door.

WOMAN:

Oh, hi. You must be John.

Still cradling her Baby, she offers her hand to John in a handshake.

WOMAN: (CONT'D)

Mary. Nice to meet you.

John shakes Mary's hand, smiling and nodding as he does so.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

John sits on a large sofa in a living room with yellow wallpaper. The radio continues to play.

All the around the walls are framed pictures of Alex, Mary, Sam and various pieces of art.

John beams as he examines the features of the room.

Mary places a glass of orange juice on the coffee table in front of John and next to the framed picture of Alex.

MARY:

You've been looking after Sammie at work right?

John's eyes widen as he leans over to pick up the drink.

JOHN:  
Oh, thank you.  
(Picking up the orange  
juice)  
Yeah, I've been helping him with  
the basic stuff you know.

Smiling, Mary nods her head slightly.

MARY:  
Is he getting on okay?

John is taken back slightly and places the orange juice back down.

JOHN:  
Of course, he's -

MARY: (IN)  
Oh sorry, haha, Sammie doesn't talk  
much about work and you know Alex  
is always so busy.

JOHN:  
No it's fine. Sam's doing great.  
You and Alex should be proud.

Mary smiles and sits down in an armchair to the left of the sofa.

MARY:  
Sam should be upstairs if you want  
to go say hello?

John stands and turns to the back wall of the living room:  
the stairs are littered with framed photographs.

JOHN:  
I'll just go say hi.

As John leaves, Mary smiles and starts to hum to the radio.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, STAIRWELL - SAME TIME

Walking up the slightly darker stairwell, John inspects every photo he can.

He takes note of a high school photo of Sam and walks further up.

Approaching the height of the stairs, he pauses and examines a large wedding photo with Mary and Alex as the bride and groom.

Tracing the photo, he makes out a few Workers from the plant, before pausing on two individuals at the far edge: Frank and Patti.

John turns to see the door to Sam's room and takes slow steps up the stairs.

John knocks on the door but no one answers.

Slowly turning a golden handle, John opens the door.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME TIME

A repainted white door, surrounded by grey walls, opens.

John steps through the precipice of the door, leaving it open behind him.

The music from downstairs lingers.

John takes a breath and examines his surroundings.

Sam lays down on a single bed, with a vinyl player at his left, listening to a record through headphones.

Placed all over the grey walls are posters for numerous heavy metal bands.

John moves and sits next to Sam, tapping him on the shoulder as he does so.

Sam removes his headphones.

SAM:  
You came then?

John nods.

JOHN:  
I'll see what your Dad knows Sam.

Sam sighs.

JOHN: (CONT'D)  
He knows I know something. Maybe  
it'll help.

Sam stares at the far wall of his room.

JOHN: (CONT'D)  
What are you listening to?

Sam offers John his headset.

John takes it and puts it over his head.

Sam cranks the volume on his vinyl player.

Heavy metal starts to blast in John's ears.

John springs up in shock and rips the headset off.

Sam bursts out laughing.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Over the perimeter of Frank's large red and white tent, Kingstown Power Plant can be seen continuing to expel a strange orange smoke into the sky.

The clouds above the plant grow grey and murky as the sound of thunder crashes through Frank's Bizarre.

Frank bursts from his tent and stares up at the sky.

Rain starts to drip down onto his face and clothes, faster and more torrential with each drop.

FRANK:  
Secure the tents!

The rain becomes torrential.

FRANK: (CONT'D)  
Secure them!

CUT TO:

EXT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Carnies from all over the Bizarre launch into action.

Grabbing hammers and rope, they disperse to multiple attractions and tents, hammering and battening down each section of Frank's Wild Bizarre.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Frank backs away past his tent's entrance and into a section attached to its side.

With thunder sounding above, Frank enters the hidden tent soaked by the rain.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S GROTTA - SAME TIME

Frank rips past the fabric entrance of the tent and falls to his knees.

Scuttling around, Frank secures each nail holding the tent down.

Behind Frank is a dark stairwell descending deep beneath the earth and made of steel.

The tent itself is barely able to cover the stairwell's area, and a large metallic hatch with a valve on its front has been removed and propped up against the back end of the tent.

PATTI (O.S.):

Frank.

Frank stops his scuttering and turns to the darkness of the descending stairs.

A metallic echoing rises from the stairwell as slow footsteps clash with the steel floor.

Patti's head appears above the darkness of the stairwell, she has traced a third-eye on her forehead with black eyeliner.

Frank turns his head to see Patti, he drips with water as he does so.

FRANK:

Everything ok down there sweetie?

Patti nods slowly.

Frank hammers down a nail.

FRANK: (CONT'D)

It's just a storm, nothing to worry about.

Patti rises from the stairwell and turns to sit on the highest step, her clothes are stained with a fine orange dust.

PATTI:  
It's still missing Frank.

The tent shakes as the outside wind picks up and howls through the tent.

Patti's hair sways in the wind as Frank clutches onto a nearby rope that holds the fabric of the tent together.

Patti opens her mouth to speak, bites her lip and then-

FRANK:  
Hughie and Dughie had nothing.

Patti squeezes her eyes shut.

PATTI:  
I checked the cards Frank.

The outside storm calms and Patti opens her eyes and snaps to Frank.

PATTI: (CONT'D)  
It was Alex's card. The Tower.

A smile grows in the corner of Frank's mouth as he takes a soggy cigarette out of his jacket and lights it.

Chuckling, he sits next to Patti and takes a drag.

FRANK:  
Sweetie, I've got it covered. Alex is gonna get what's coming to him.

Frank kisses Patti's third-eye adorned forehead.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - LATER

John waits on the sofa with Mary, Sam and the Baby, listening to the radio.

A key scrapes against the front door and Sam twitches.

John slowly turns to face the door as the key turns a lock.



The door opens.

CUT TO:

EXT. BALTIMORE DRIVE, ALEX'S HOUSE - NIGHT

With the sun setting, the radio music fades and Mary can be seen attempting to comfort her Baby, silhouetted in the upstairs window by a bedroom lamp.

The faint sound of the Baby crying penetrates through the closed window.

Mary's silhouette comforts the Baby and the crying subsides.

The bedroom lamp's light flicks off and Mary's silhouette disappears.

Night takes hold of the sky and Alex's house falls silent.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME TIME

Perched with headphones on at the edge of his bed, Sam listens to his vinyl in an otherwise silent room.

The low-roar of the music playing against his ears is just discernible.

Sam turns away and rests his head down on his pillow, still listening to his heavy-metal through headphones.

As Sam recoils in his bed, we slowly drift away and lower to the wooden floor.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

Continuing to lower, the living room's ceiling light comes into view before the rest of the living room.

The room is dark.

A creeping light emanates from an opened door beneath the stairwell and behind the sofa.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, BASEMENT STAIRS - SAME TIME

Following the lingering light into the open doorway, a flight of descending concrete steps are revealed.

The steps are dark with the light of the basement below clipping the edge of each step.

Heading deeper into Alex's house, and through patches of weak light, the basement comes into view.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, BASEMENT - SAME TIME

The basement's only light is supplied by a dangling bulb over a wooden table, and a large CARNIVAL GAME at the room's centre: a Punch-the-Clown stand with a meter for how hard your punch is.

The walls of the basement are concrete, but the red and white lights from the clown stand illuminate their grey surface.

John sits opposite Alex at the wooden table, with Hughie and Dughie to his left and right.

Alex stands.

ALEX:  
(To John)  
How's your swing John?

John scoffs.

Slowly standing, John attempts to approach the Carnival Game.

ALEX: (CONT'D)  
Wait!

John jolts back down to his seat.

ALEX: (CONT'D)  
Just, give me a second.

Hughie and Dughie laugh.

Alex moves to a mini fridge and opens the door.

His face is illuminated by the white light within.

Taking a pack of beer from the fridge, Alex also grabs a bottle of green alcohol like the ones in Frank's tent.

Slamming the pack of beer down on the wooden table, Alex turns around.

Alex corks open the green alcohol and pours Hughie and Dughie their shots, sprinkling a fine powder in their glasses.

ALEX: (CONT'D)

First...

Alex places Hughie and Dughie's shots in front of them before pouring and placing his and John's.

Raising his glass up to the light bulb, Alex smiles.

ALEX: (CONT'D)

Prost.

Hughie and Dughie raise their glasses.

HUGHIE:

Prost.

DUGHIE:

Prost

They bring the green alcohol down to their lips.

John stares at his glass: the liquid within is a lime green.

Noticing Alex raising an eyebrow at his hesitation, John quickly raises his glass to the light.

The liquid glistens as the artificial light cuts through its curious colour.

JOHN:

Prost.

They all proceed to down their drinks.

Alex slams the rest of the bottle of green alcohol down on the table.

Turning to glance at the large punchable clown behind him, he smiles.

ALEX:

Well let's go then!

CUT TO:

EXT. FRANK'S BIZARRE, WONDER EMPORIUM - SAME TIME

Carnival music blares out through a packed Frank's Wild Bizarre.

The Snake Lady stands on the stage of the Wonder Emporium and contorts her body around to an astonished crowd.

A CANDY FLOSS stand hands out bright pink candy floss to children who bolt off after receiving their treat.

Various CLOWNS (wearing white with multi-coloured polka dots) perform for families: throwing pies in their faces, honking their red noses and hitting themselves in slapstick acts.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, BASEMENT - SAME TIME

Hughie propels his fist towards the clown's face.

Missing, the force of his punch sends Hughie flying into some cardboard boxes to the carnival game's right.

Feet in the air, Hughie raises his hands up and moans in an unintelligible dialect before dropping them and passing out.

Alex raises an eyebrow and looks to the wooden table behind.

Dughie is fast asleep with his head resting on the table's surface near the cans of beer.

Alex glances at John for a moment before snapping around to the clown with full force and striking it square in the face.

The clown snaps back and the stand starts to ding as the digital display generates Alex's score.

The display climbs before flashing Alex's score: 865.

Hughie, still asleep in the cardboard boxes, starts to snore.

Alex turns and testosterone fuelled eyes fall on John.

ALEX:

You're up next John.

John steps up to the carnival game as the clown starts to rise back to its starting position.

ALEX: (CONT'D)

What did Frank tell you John?

John stares at the clown's face, unable to look at Alex.

JOHN:  
I think he's...  
(Beat)  
He didn't seem to like you much.

Alex flexes his hands.

ALEX:  
And he told you about the Grotto?

JOHN:  
Not about it. Just that it's...  
(Beat)  
Beneath.

Alex leers up behind John and holds up a small orange ball, around the size of a pea, to John's face.

ALEX:  
So you don't know what this is?

John shakes his head.

Alex relaxes.

ALEX: (CONT'D)  
Okay John.  
(Taking a breath)  
Your turn.

John continues to stare at the clown's face, this time gritting his teeth.

Flexing his hands, John feels something welling within.

ALEX: (CONT'D)  
It can't punch back.

John unleashes a pile driver of a punch.

The clown is ripped backwards and the digital display climbs and climbs.

The display stops on John's score: 903.

ALEX: (CONT'D)  
Fucking hell John.

Breathing sporadically, John turns to face Alex.

Alex holds the orange ball out to John.

John, eyeing its orange, shimmering surface, takes the object in hand.

JOHN:  
What is it?

ALEX:  
My treat.  
(Beat)  
It's a pill John. Tell Frank I'm  
out of oranges and that's all I  
have left.

Lights reflects in the orange surface of the pill.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

Walking up through the silent and darkened living room, John moves to the front door and places his hand on the handle.

MARY (O.S):  
Are you going then?

John pauses and looks over his shoulder.

At the top of the flight of stairs, Mary stands in the dark.

JOHN:  
We finished a few minutes ago.

Mary delicately steps down a few steps.

MARY:  
Is Alex still in the basement?

JOHN:  
He's just clearing up.  
(Beat)  
Is everything okay?

She continues down the stairs and steps off the last step to be face to face with John.

MARY:  
Frank isn't with you is he?

JOHN:  
No.

Mary slowly nods.

JOHN: (CONT'D)  
Is something wrong?

Mary doesn't reply and leans against the side of the front door. The moonlight illuminates her face.

MARY:  
Alex is different around Frank.

JOHN:  
You know Frank?

MARY:  
Since before we were married.  
Couple years after Alex wound up  
working at the plant.

Sighing, Mary slumps slightly.

MARY: (CONT'D)  
Things were nice. Al got bored  
though. Frank's a weirdo, but fun.  
Too fun.

John stares at Mary's face, weighing up her heavy eyes and accentuated features in the moonlight.

JOHN:  
You can talk about it.

Mary drifts her eyes to John.

JOHN: (CONT'D)  
Only if you want to, I mean.

With a low chuckle, Mary smiles slightly.

JOHN: (CONT'D)  
I'm a good listener.

MARY:  
You're a funny man John.

John smiles.

The basement stairs creak and Mary and John snap to the entranceway to see Alex with a bag full of empty cans and bottles.

JOHN:  
(To Alex)  
Sorry, I was just leaving.

Alex nods.

ALEX:  
Remember to talk to Frank John.

John pauses and glances at Mary, who looks back for a moment.

JOHN:  
Yeah.

Alex smiles and nods again.

John shares one last look at Mary and then opens the front door and steps beyond the precipice.

The door slams shut.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME TIME

Still listening to his vinyl through headphones, Sam kneels on his bed to spy out of his window.

He watches as John slowly walks down Baltimore Drive: large suburban houses and drives dwarf him. The street is impeccably clean.

John pauses and turns back to stare at Alex's House.

CUT TO:

EXT. BALTIMORE DRIVE, ALEX'S HOUSE - SAME TIME

John stares at the large suburban house before him and takes a long deep breath: in through his nose and out of his mouth.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME TIME

Sam continues to watch in the dark.

John can be seen slowly turning and continuing on down Baltimore Drive.

CUT TO:

EXT. DRESKO TERRACE, BLOCK 3 - LATER

Continuing to walk down streets of housing and accommodation, John walks past a small and rusted sign for 'Dresko Terrace'.



Dresco Terrace appears as a large block of stacked bungalow-like apartments, brown in colour and exact replicas of one-another.

A three-floor high car park is situated opposite the blocks of bungalows, also appearing brown in colour.

John pauses at a particular block and turns to face the door to the accommodation, his face and hands tense-up.

CUT TO:

INT. DRESCO TERRACE, BLOCK 3, JOHN'S BUNGALOW - SAME TIME

A small pool of curious liquid rests at the centre of a hallway littered with doors to various bungalows.

John opens the entranceway.

He moves to the first door and takes a key from his pocket.

John stares at the key for a moment.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, WALKWAY - SAME TIME

The Maintenance Floor, lined with offices, is empty.

Other than the occasional creaking of machinery or flexing of metal in the cold, the entire space is silent.

Moving past offices 85 and 86 we pause at Office 87.

CUT TO  
CONTINUOUS:

INT. KINGSTOWN POWER PLANT, FLOOR 8, OFFICE 87 - SAME TIME

Entering Office 87, John's work space is similarly empty and silent.

At the square window facing Frank's Wild Bizarre, various plumes of smoke from campfires rise up into the night sky.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Sat around a campfire playing an acoustic guitar with a few drunken Carnies, Frank stares into the flames.

The wood crackles and shifts.

Patti, still third-eye adorned, slowly dances around the fire to the music.

Frank closes his eyes.

CUT TO:

INT. BLOCK 3, JOHN'S BUNGALOW, ENTRANCEWAY - SAME TIME

A darkened hallway is brightened by John opening his front door.

The hallway is revealed to be littered with worn shoes, stacks of newspapers and a few empty bottles of alcohol.

John rips off his shoes and flicks them to the corner of the hallway with the rest.

Closing the door behind him, John turns on a small lamp.

Behind, a rack of hazard suits and gas masks for the plant are illuminated, almost emulating a body.

John shuffles forward in the dim lamp-light towards the lounge at the end of the hallway.

CUT TO:

INT. BLOCK 3, JOHN'S BUNGALOW, LOUNGE - SAME TIME

An empty bottle of whiskey rests on a coffee table next to a faux-leather sofa in an ill-lit lounge.

Next to the bottle is a photo of John with a BLONDE WOMAN (Long hair, smiling, around 20, dressed in white).

In the background, behind the sofa, John meanders to another small lamp and switches it on: the room brightens.

A large framed graduation photo, mounted on the wall behind the sofa, is revealed.

The photo shows John, the Blonde Woman, and numerous other GRADUATES (wearing gowns, of various age and gender).

John carries on from the lamp and takes the curious orange pill from his pocket and places it on the coffee table, next to the framed photo.

Sitting for a moment and staring at the pill, John is almost unmoving before his eyes drift to the framed photo.

John's eyes lock with the Blonde Woman's.

JOHN:  
(Under his breath)  
Oranges.

John snaps away from the photo and meanders past the sofa, exiting the lounge into an attached kitchen.

A white light is caught in the empty whiskey bottle as John turns the kitchen light on.

Pipes rumble as John then turns on a tap.

The tap creaks off.

John returns to the lounge with a glass of water and places it on the coffee table next to the orange pill.

The water within the glass distorts the view of the photo.

Reassuming his frozen place on the sofa he glares at the pill once more.

After a long intake of air, John's eyes drift up from the orange pill and focus on something above on the opposite wall.

Following his vision, opposite the graduation picture, the schematics for 'Frank's Grotto' are pinned up against the wall in front of John.

John glares at the Subterranean Floors and maze-like tunnels.

John's eyes return to his photo-distorting glass of water and the orange pill.

Lifting the orange pill with his index finger and thumb, he brings it closer to his eyes.

Glancing once more to the water and photo, he pops the pill in his mouth and snatches the water from the coffee table.

John guzzles his drink, taking no pause before the entirety of the liquid has left the glass.

Leaning forward, John swallows.

John takes slow breaths.

CUT TO  
CONTINUOUS:

INT. BLOCK 3, JOHN'S BUNGALOW, LOUNGE - DREAM SEQUENCE

John picks up the framed photo of the Blonde Woman.

As he examines the photo, John breaks down: his hands shake, his breath grows heavy and tears well in his eyes.

All around John, a low hissing, as if pressure leaving a pipeline, grows in sound.

John wipes away tears, distracted by the sound. He flits his eyes around the lounge to see orange smoke leaking into his room through a crack in the wallpaper.

As the smoke starts to collect and pool on the floor of the room, the diagrams of the power plant start to sway as smoke expels from the space behind them too.

Slamming the framed photo back down on the coffee table, John jumps up from his sofa, eyes set on the rising smoke at his feet.

He snaps to the entranceway and the beyond gas masks and hazard suits and paces towards it.

The smoke continues to hiss and fill the room.

Behind, in the entranceway, John desperately tries to fit a gas mask and hazard suit.

As he finishes, a large banging at the front door behind him stops John in his tracks.

Slowly turning to look through his door's peephole, John starts to shake and whimper.

JOHN:  
(Breathless)  
No. Please. Not again.

The smoke rises to John's knees.

Booming through the entranceway, the knocking continues.

JOHN: (CONT'D)  
Get out of my head!

John brings his hands to his head and paces. The smoke reaches his waist.

Within his mask, John's breathing is fast and short and his glass-encased vision is blurred by tears.

The knocking becomes constant and deafening.

Almost convulsing, John falls down onto his sofa and is completely submerged in the orange smoke.

John whimpers to himself.

JOHN: (CONT'D)  
I don't want to be alone...

With these words, the hissing gives way to the low muffled sound of melancholic music.

John's mask-encased view of the smoke starts to gradually clear as the smoke dispels.

New surroundings slowly come into view: a dinner table, a dangling light and two FIGURES (the shape of a boy sat at the dinner table and a woman readying it).

The music grows clearer, John recognises it as the music from Mary's radio.

The smoke completely dispels.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, KITCHEN - DREAM

John finds himself at a dinner table in front of a large roast dinner.

Still wearing his mask, he catches glimpses of Mary and Sam, who replace the Figures in the smoke.

Sam and Mary seem to be completely unfazed by John's company and dig into their food.

Removing his mask, the homely environment around John calms him: music flows clearly into his ears and his face perks up at the sight of a freshly cooked roast.

John's tears fade and he sits in awe of his surroundings.

MARY:  
What's wrong sweetie?  
(Pointing her knife at  
John's empty plate)  
Not hungry?

John is pulled away from his immersion to glance at Mary.

Turning to the food on the table, he picks up his fork and starts piling some onto his plate.

As he starts collecting his food, John notices Sam who glares back at him.

Sam shakes his head in disapproval.

John pauses.

The music from the radio is distorted by static.

Mary smiles at John.

As the radio's static starts to fade, the melancholic music gives way to the carnival music of Frank's Wild Bizarre.

To John's right, past the living room, a banging at the front door sounds.

John jolts up in his chair, turning to stare at the door.

The carnival music grows louder.

FRANK (O.S.):  
Nice place you got here.

Behind John, taking Sam's place, Frank now sits and smiles at John, who remains fixated on the front door.

The banging at the door repeats.

John flinches.

PATTI (O.S.):  
You can be whatever you want to be  
John. You don't need her anymore.

Opposite John, replacing Mary, Patti now sits and bites into a whole orange once more.

John slowly turns to look at Patti and then at Frank.

Frank widens his grin.

FRANK:  
That must be your Sarah.

Staring at Frank, John's face becomes stern and the tears welling in his eyes return.

Behind, the sound of an unlatching door creeps through the carnival music.

John shakes his head, still locking eyes with Frank.

The front door slowly opens, hinges creak and John turns.

Empty, with darkness in the opening, the opened door is still and silent.

The living room and kitchen freeze.

John's face is locked to the open door's revealed space.

A hand slowly glides through the open door, stained by an orange powder.

Inch by inch, the Blonde Woman from the photo, covered in orange stains and dust, moves through the opened space.

Her face appears rusted with orange dust, but also heavily bloodied.

Having fully emerged, still gliding rather than moving, the Blonde Woman's motions pick up and she cranes her head to lock eyes with John.

Her eyes shimmer and orange foam falls from her mouth.

Slamming his hands against his eyes to block his senses, John digs his nails into his head.

John screams and the Blonde Woman screams with him.

CUT TO:

INT. BLOCK 3, JOHN'S BUNGALOW, LOUNGE - PRESENT

Sprawled out on his sofa with his leg resting on the coffee table, having knocked the whiskey bottle and frame over, John stares at the ceiling with bloodshot eyes.

Breathing heavy and slow, John barely moves besides his falling and rising chest.

On the floor, next to the coffee table, the framed photo of the Blonde Woman rests.

The frame is shattered.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - MORNING

Smoke rises from Frank's Wild Bizarre and Kingstown Power Plant as the dawn chorus marks the early morning.

Standing at the crossroad next to the carnival that leads to Kingstown Power Plant, John eyes both locations.

CUT TO:

EXT. FRANK'S BIZARRE, DUCK SHOOT STAND - SAME TIME

Hughie and Dughie stand at the counter of a Duck Shoot Stand, holding a BB rifle each.

Frank stands behind the counter, statuesque, eyeing Hughie and Dughie as he flicks a switch.

A set of rusted ducks spring in action and a low, distorted, carnival theme starts to play.

FRANK:

And?

Hughie aims his rifle.

HUGHIE:

We don't know.

(Beat)

We. Fell asleep.

FRANK:

You fell asleep?

DUGHIE:

Yeah.

Hughie's aimed BB rifle starts to shake.

Frank starts to chuckle.

Snapping, Frank grasps the barrel of Hughie's BB rifle and rips it away.

Frank takes the rifle in hand.



FRANK:  
 Plastic bullets. Still hurts a  
 bunch though.  
 (Aiming at Hughie)  
 You best have more for me or I  
 swear these bullets won't be  
 plastic much longer.

HUGHIE:  
 Frank? I?

Dughie stretches up to look at Frank.

DUGHIE:  
 John was there!

Frank slowly looks down at Dughie.

DUGHIE: (CONT'D)  
 You know? The guy from the plant?

Frank pauses before grinning.

FRANK:  
 Atta boy John.

Frank laughs and hands the BB rifle back to Dughie.

Hughie and Dughie glance at one another.

FRANK: (CONT'D)  
 Feeling sleepy?  
 (Beat)  
 You were drugged!

Frank shakes his head and steps aside.

Hughie and Dughie aim their rifles.

A volley of BB pellets are unleashed and ping off the rising  
 and falling rusted ducks.

FRANK: (CONT'D)  
 (Grinning)  
 Poor Mary.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE - SAME TIME

The living room is empty, the radio plays as usual.

A knock at the front door cuts through the radio's music.

MARY (O.S):  
Just a second!

Mary paces through the living room to the front door.  
She opens the door to reveal Patti waiting on her doorstep.  
The pair lock eyes.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

John waits near the embers of the last night's fire.

FRANK (O.S):  
Looking for me John?

John turns to see Frank in the midst of lighting a cigarette.

JOHN:  
I just have some questions.

Frank grins.

FRANK:  
So do I John. So do I.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE - SAME TIME

Mary and Patti sit on the living room sofa together.

The radio continues to play.

Mary stands up, moves to the radio and silences it.

The living room falls silent.

Mary returns to the sofa, tears well in her eyes.

PATTI:  
Did it happen again?

A tear falls down Mary's cheek.

PATTI: (CONT'D)  
Fucking bastard.

Patti strokes the side of Mary's face.

MARY:  
Have you got it?

Patti takes out a small sack from her dress and gives it to Mary.

Mary opens the top of the sack slightly to reveal thousands of the small orange pills.

PATTI:  
It'll be over soon.

Mary starts to sob and clutches the bag with her hands.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

John and Frank stand at the centre of Frank's tent, in front of Patti's desk.

Incense swirls around the tent.

Frank closes his eyes and breathes in the air.

FRANK:  
You had a session with Patti?

John slowly nods.

FRANK: (CONT'D)  
Hanging Man. Tower. Sun.  
(Beat)  
This is our little truth session.

Frank places his gold ring littered hand on John's shoulder.

FRANK: (CONT'D)  
You're fond of Alex's boy aren't you John.

John nods slowly.

FRANK: (CONT'D)  
Want to help him right?

John nods again.

FRANK: (CONT'D)  
And Mary?

John pauses.

JOHN:  
I think she needs help.

Frank grins and hums.

FRANK:  
Oh she does.

Frank leers closer to John.

FRANK: (CONT'D)  
I need you to tell me everything  
about your downtime with Alex.

John's brow tightens.

Frank takes an orange pill from his pocket and holds it up to John's face.

FRANK: (CONT'D)  
Ever seen one of these before John?

John's face betrays his thoughts.

FRANK: (CONT'D)  
You have. Alex have some did he?

John shifts his head and swallows.

JOHN:  
Alex wanted me to tell you he's out  
of oranges.

FRANK:  
Oh. I bet he did, but is that true?

John, after a long pause, shakes his head.

Frank sighs in relief and places his forehead against John's.

FRANK: (CONT'D)  
Thank you John.

Frank breathes heavy before slowly stepping back from John.

Turning to leave, Frank is halted by-

JOHN:  
What will happen to him? To Alex?

FRANK:  
Go see the boy John.

Frank steps to the threshold of his tent.

FRANK: (CONT'D)  
I have a feeling he'll need you.

Frank pulls the tent's fabric back and exits.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, WALKWAY -  
LATER

With the plant's machinery slowly turning on, ready for the days work to be done, the Maintenance Floor is empty, but engines, pipes and cranks echo through the floor.

Rising above the rusty metallic ceiling of the Maintenance Floor, the metal starts to give way.

CUT TO  
CONTINUOUS:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR - SAME TIME

A clean and crisp vinyl flooring comes into view as the Manager's Floor is reached.

With pristine white lighting, and pearl-like walls, the Manager's Floor is completely sound proofed.

Much like the Maintenance Floor, the Manager's Floor holds offices, though far fewer than the floors below.

Inside Office 13, a bright white room, Alex can be seen through a large glass window.

Dressed in his usual white shirt, Alex almost melds into his surroundings.

His nose twitches.

CUT TO:

EXT. BEAVERTON FIELD, CROWE POOL, PERIMETER - SAME TIME

At the far edge of Beaverton Field, with the power plant and carnival just viewable in the distance, a large pool of water makes up a section of trees, grass and nature walks.

John and Sam sit on a bench staring out at the pool of water.

To their right is an empty children's playground and behind is a single ice cream stand with an OLD MAN (ancient looking, white moustache, wearing a white apron) waiting to serve customers.

John breathes in the fresh air of the pool.

JOHN:  
I used to come here, must've been  
every other day.

John stands and moves to the Old Man's ice cream stand.

Sam sighs.

Looking down at the trays of ice cream, there is only one flavour: vanilla.

John returns to the bench with two ice cream cones.

JOHN: (CONT'D)  
And I always used to have a cone of  
vanilla ice cream.

John hands Sam a cone.

JOHN: (CONT'D)  
Creamy, cool, crispy. Perfect.

Sam licks the ice cream and brightens up.

JOHN: (CONT'D)  
See?

Sam chuckles.

An awkward silence passes.

JOHN: (CONT'D)  
Is everything okay Sam?

Sam looks away slightly.

JOHN: (CONT'D)  
When I was your age I would've  
killed for a house like yours. Big  
and charming, bright. And your Mom?

Sam lowers his head.

JOHN: (CONT'D)  
Come on it's not all bad.

SAM:

Why did you bring me here, we're supposed to be at work.

JOHN:

I don't know. There's something about this place I guess.

John takes in his surroundings: trees sway, the water ripples and the wind softly blows.

JOHN: (CONT'D)

It's the kind of place you can be alone at, but you don't actually feel alone, not in a bad way anyway.

Sam glances around at the trees and pool and takes a long breath.

SAM:

Why did you stop coming then?

John looks down at his cone of ice cream.

JOHN:

I guess I just got bored of vanilla ice cream.

The pair fall silent as a gust of wind blows through the trees and ripples the pool of water.

Sam swallows.

SAM:

Dad is hitting Mom.

John slowly turns to Sam.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - LATER

The sun beams in the sky above the chimney stacks and monolithic outline of Kingstown Power Plant.

CUT TO:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - SAME TIME

Alex sits alone in the exact same position as before.

The office is silent.

After a moment, Hughie and Dughie open the door to the office and enter.

Hughie and Dughie's shirts appear dirtier against the white background.

Alex stares at them and swallows.

Hughie stands in front of the door, blocking Alex's exit.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

Frank sits on the right side of the living room sofa, leaning forward.

A glass of whiskey rests on the nearby coffee table.

On the opposite side of the sofa, sat as far away as possible, Mary avoids Frank's gaze.

Mary's eyes appear red and she takes long, slow, breaths.

The front door is propped wide open.

Curtains slowly sway as a weak wind drifts through the living room.

FRANK:

Mary I don't mean to cause any trouble, I really don't.

(Beat)

But you know me, you know how it is.

Mary leans over and grabs Frank's whiskey before taking a large swig and slamming it back down in its place.

MARY:

Why are you here Frank?

Frank shuffles in his seat.

FRANK:

I have reason to believe that Alex has stepped over some boundaries. That he's-

Mary shakes her head.



MARY (IN):  
Don't bullshit me Frank. Cut the  
crap.

Frank scoffs.

FRANK:  
Now how do I know you ain't got  
something to do with it? Huh?

Mary stares at Frank.

MARY:  
Do you really think I would want to  
protect him?

Frank pauses in thought, matching Mary's stare, before  
looking away.

FRANK:  
Someone stole, from the Grotto.

Mary's hand starts to shake.

MARY:  
So you'll come barging in my home,  
not to help me, but for fucking  
oranges.

Frank reaches into his tailcoat's pocket.

Placing the same type of orange pill Alex gave to John on the  
coffee table next to his whiskey, Frank glares at Mary.

Mary stares at the pill and shakes her head slightly.

FRANK:  
Where are they Mary?

Mary snaps to Frank.

MARY:  
Not in my own home Frank.

Frank scowls and leans further forward, inspecting Mary's  
face.

Mary retreats, twitching away from Frank and averting her  
eyes.

FRANK:  
Okay Mary.

Frank grabs his whiskey and stands.

MARY:  
What Frank?

FRANK:  
I am what I am. I have never forced  
any of what I am on anyone else.  
People come to me.

Mary is unable to reply.

FRANK: (CONT'D)  
You know why I'm here, you might  
not know what he's done, hell you  
might not even care, but it is  
Alex, not me, who has brought this  
upon your doorstep.

Mary stands up and turns away from Frank, hiding her face.

MARY:  
Frank-

FRANK (IN)  
(Ignoring Mary)  
I look after my own.

Frank downs his whiskey and slams the glass down.

Mary clenches her wrist.

MARY:  
Frank!

Taking a step towards the open door, Frank takes a megaphone  
out from under his tailcoat.

FRANK:  
(Into his megaphone)  
Boys!

After a moment, a line of Carnies race through the front door  
and start searching every section of the living room.

As the Carnies start to open drawers and shift through  
ornaments, Mary storms off, barging past Frank and heading  
upstairs.

Frank sighs and lights a cigarette.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - LATER

John leads Sam (carrying carnival prizes) through the carnival as the sun sets and a myriad of lights switch on.

The carnival theme of Frank's Wild Bizarre sounds from everywhere.

They reach a square of confectionary stands, just before the carnival's main carousel.

John takes in the glowing lights and cacophony of noise.

His eyes fixate on a nearby Clown entertaining a few children.

John smiles and the sounds of Frank's Wild Bizarre fall silent.

Sam drifts away from John to an nearby ice cream stand with a YOUNG MAN (24, handsome, wearing a white apron) waiting to serve customers.

Turning to look back at John, Sam attempts to call him over.

Sam's mouth opens but no sound is heard: all is silent.

On Sam's second attempt-

SAM:

John!

The noise of the surrounding carnival and carousel erupt into clarity: fairground music, laughter and the rabble of conversations of the guests at the carnival.

John jumps and glances at Sam.

JOHN:

Sorry.

(Laughing)

Got distracted by the Clown.

SAM:

(Calling over John)

Look at this.

John moves over to Sam and the ice cream stand.

As John reaches the stand, that glows with a white light from its freezers, his jaw drops.

JOHN:

My god.

The stand has countless amounts of flavours and varieties of ice cream.

John is entranced by the rainbow of flavours before him.

JOHN: (CONT'D)  
 (To the Young Man)  
 One of everything please.

CUT TO:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - SAME TIME

Alex remains in his chair but nurses a bottle of the green spirit.

The bottle is nearly empty.

Hughie and Dughie still block Alex's exit.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - SAME TIME

John and Sam now sit at a wooden table with ice cream cones stacked with a ludicrous amount of flavours.

As they both lick the sides of their running ice cream, the carousel rotates behind them.

A rainbow of lights blare from the carousel.

CUT TO:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - SAME TIME

Alex stares at the bottle in front of him.

JOHN (V.O.):  
 I promise you Sam. Things are going  
 to get better.  
 (Beat)  
 For both of us.

Taking the bottle in hand, Alex finishes it off.

JOHN (V.O.): (CONT'D)  
 I promise.

Standing up from his seat, Alex rubs his face and flexes his hands.

JOHN (V.O.): (CONT'D)  
Everything's going to be okay.

Alex grabs the bottle and flings it across the office.

The bottle smashes against the impeccably clean and pearly walls.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

The living room is a tip.

Carnies have ripped apart any possible space or object that could constitute a hiding space.

Frank sits on the sofa and furiously taps his digits against the arm rest.

A single Carnie emerges through the door down to the basement behind the sofa.

The Carnie raises a bag above his head.

CARNIE:  
I got it!

Frank jolts around and glares at the Carnie.

The surrounding Carnies freeze.

Leaping over the back of the sofa, Frank snatches the bag off the Carnie.

Taking a large knife from his coat, Frank cuts into the bag.

Within: thousands of the orange-coloured pills like the one Alex had given John.

Frank's eyes widen, and as a grin grows on his face he smooches the Carnie on his lips.

The Carnie steps back stunned.

Frank takes hold of the bag and lifts it into the air.

FRANK:  
Woohoo!

Drifting upwards with the bag, Frank's celebratory wails give way to the soft sound of someone crying.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME

FRANK (O.S.):  
Come on now fellas, we ain't  
animals!

Mary, failing to hold back tears, can be seen sat on Sam's bed and going through his vinyl.

FRANK (O.S.): (CONT'D)  
Someone tell Hughie and Dughie the  
good news.

Turning on a radio on Sam's windowsill, Mary puts on her favourite station to block out the racket of Frank and the Carnies below.

The usual melancholic music takes hold of the room.

Mary stops trying to hold back her tears.

CUT TO:

EXT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - SAME  
TIME

Through the glass wall to Alex's office, Hughie and Dughie raise a walkie talkie to their heads and glare at Alex.

After a moment, Dughie runs at Alex, sending him flying off his chair.

Dughie starts kicking and punching Alex.

As Dughie hooks Alex in the face, blood is splattered against the white walls of the office.

Hughie walks over to Alex and spits on him.

Hughie and Dughie watch as Alex crawls out of his office.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME TIME

Mary is unmoving.

Her face hardens.

The noise of the Carnies downstairs fades.

A hand knocks at the closed door to Sam's room.

Mary ignores it.

The door slowly opens.

Frank puts his head through the opened crevice.

Spying Mary, Frank side steps into the room and shuts the door behind him.

Frank stands with his hands behind his back and looks to the ground.

FRANK:  
We found it Mary.

Mary slowly nods.

FRANK: (CONT'D)  
I got the boys to clean up as best  
they could.

Frank steps closer to Mary.

FRANK: (CONT'D)  
Cut your losses.

Frank perches on the edge of Sam's bed, next to Mary.

FRANK: (CONT'D)  
There's no reason to string on a  
guy like Alex.

Looking at Mary, Frank raises an eyebrow.

FRANK: (CONT'D)  
I don't even know why you'd want  
to.

Mary's eyes twitch.

FRANK: (CONT'D)  
You know what I think?  
(Beat)  
I think you should be thanking me.  
(MORE)

FRANK: (CONT'D)

(Beat)

Finally got me to boot the rat for  
you huh?

(Beat)

What a great angle Mary.

Frank leans close to Mary and smiles.

FRANK: (CONT'D)

Don't fuck me Mary.

Mary turns to look Frank dead in eyes.

MARY:

A rat right? And what type of  
vermin does that make you Frank?

Frank laughs.

FRANK:

Mary, I'm the fucking Pied Piper.

Frank stands from the bed and leaves.

Mary stares out of Sam's window towards the carnival.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - SAME TIME

John smiles at Sam as he finishes his ice cream.

Ripped away from Sam, John is torn backwards by an  
outstretched arm.

Startled, John looks up to see Alex, bloodied and drenched in  
sweat.

ALEX:

You got to help me John.

Sam looks back and sees his Dad.

SAM:

Dad?

Alex glances at Sam briefly, attempts to smile, and twitches  
back to John.

ALEX:

You need to vouch for me.



JOHN:  
What are talking about?

ALEX:  
Frank's after me.

Alex loosens his grip.

ALEX: (CONT'D)  
Think's I'm a thief, says I have  
one night left.

JOHN:  
What?

ALEX:  
I'll lose everything John.

John doesn't reply.

Sam steps in front of John.

SAM:  
Dad.

Alex can't bare to look at Sam.

Sam stares at Alex.

Alex shakes, sweaty and drunk.

SAM: (CONT'D)  
You don't deserve help.

Sam walks past Alex, taking his carnival prizes with him.

John stares at Alex for a moment before moving to follow  
after Sam.

ALEX:  
John.  
(Beat)  
Please.

John, with his back to Alex and his face hidden, pauses.

ALEX: (CONT'D)  
I'll be better.

John continues on after Sam.

Alex is left alone in front of the carousel with the music, lights and sounds roaring around him.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S GROTTO - NIGHT

Alex, still disturbed and drunk, meanders towards the openings for Frank's tent and grotto.

Standing in front of the hidden entrance to the grotto, Alex pauses and clenches both of his hands into fists.

Alex glares at the draped red and white striped fabric.

Leaving Frank's tent, Patti freezes as soon as she sees Alex.

Distracted by his anger, Alex seems oblivious to Patti.

Patti turns around to walk back into Frank's tent.

ALEX:

How long do I have?

Patti pauses.

PATTI:

A day. Maybe.

ALEX:

I didn't do it Patti. This wasn't me.

PATTI:

You had it all Alex, full time job, two kids, trophy wife, suburban house, suburban people, one way of life.

(Beat)

So why throw it all away?

Patti strides away into Frank's tent.

ALEX:

(Shouting after Patti)

You had something to do with this you witch!

Alex falls to his knees and grips his head to cover up the noise of the carnival as the surrounding red and white tents, bright lights and sounds barrage him once more.

Peering through a crack in his fingers, Alex looks out beyond the carnival towards the crossroad.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

Mary, cradling her Baby, John and Sam all sit on the sofa together.

Mary's music has been turned down but lingers.

All three are silent.

John flits his eyes to Sam, who stares off into space and then to Mary who is still in her own space.

JOHN:  
Maybe it will be better.

Sam looks at John.

SAM:  
I think It will.

Mary sighs.

MARY:  
If you think so.

JOHN:  
What about you?

MARY:  
I...  
(Beat)  
I didn't want to be here anymore.  
Not with how he was.

John places his hand on Mary's shoulder.

JOHN:  
I'm glad you wanted me here Mary.

MARY:  
I didn't know who else to ask for.

John hones in on the melancholic music and shakes his head.

JOHN:  
Hold on.

Moving to the radio, John switches the station to a rock channel.

Rock music blares through the radio.

Sam smiles and laughs.

JOHN: (CONT'D)  
See, now this is more like it,  
right Sam?

Mary laughs.

Sam bobs his head to the music.

Behind, a key turns in the front door.

John chuckles.

The front door slowly creaks open.

Alex creeps into the house through the door, bloody and wet.

Alex lowers his head and keeps his side to Mary and Sam, unable to face them.

John swallows as he spies Alex looming in front of the front door, wet, beaten and shaken.

JOHN: (CONT'D)  
Alex?

The voice cuts through Alex.

He slowly raises his head and turns to face John.

ALEX:  
Why?

Alex takes a step forward.

ALEX: (CONT'D)  
Why are you here?

Mary stands up to stop Alex's approach.

MARY:  
Alex. You need to leave.

ALEX:  
I don't know where to go Mary.

MARY:  
The plant.

ALEX(IN):  
 The plant! Go back to checking  
 panels, organising rooms. Clutching  
 the pole!  
 (Beat)  
 No. This is my family.

John takes a deep breath and swallows.

MARY:  
 No. We just need time Alex.

ALEX:  
 Fuck the plant, fuck Frank and his  
 carnival and fuck time.  
 (Beat)  
 I need to know what's going on in  
 my own damn life Mary!

Sam looks up at his Dad's flared face and eyes.

SAM:  
 Dad! Please stop.

Alex drifts to Sam's fear stricken face and looks away.  
 Eyes drifting back to John, Alex takes another step forward.

ALEX:  
 (To John)  
 You didn't answer my question.

Mary steps aside but remains between Alex and John.

JOHN:  
 Please. Leave. We can talk about it  
 in the-

ALEX (IN):  
 We?

Alex smiles and shakes his head.

ALEX:  
 None of this is my fault. It's you!  
 Its all of you!

JOHN:  
 Alex-

Launching forward, Alex hooks John's jaw with his fist.  
 John falls and slams his head against the floor.

MARY:

Alex!

The Baby starts crying.

The rock station continues to play as John stares up at the ceiling with a bloodied mouth.

Alex looks down at John with fiery eyes.

John clenches a fist and smiles through his bloody mouth.

Stimulating John, the radio music and crying drift into his ears.

John launches up and strikes Alex square on the nose.

Alex falls backwards.

John continues his assault, grabbing Alex's shirt and following him to the floor.

Sat on top of Alex, John continues to strike him in the face.

Sam grabs John's shoulder.

SAM:

John!

John looks down at Alex.

With each repeated swing of his fist, a smile is burned on John's face.

The cries for John to stop fade: all sounds, the crying Baby and the radio, dissipate into white noise.

Carnival music overcomes John's senses.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - DREAM SEQUENCE

The carnival music continues.

John strides through Frank's Wild Bizarre with his arms in the air, and a crazed smile on his face.

Swaying his movements to the peaks and troughs of the music, John passes through the red and white striped tents around Frank's Tent.

CUT TO  
CONTINUOUS:

EXT. FRANK'S BIZARRE, HALL OF MIRRORS - DREAM

With bright lights cutting through the red and white fabric, John emerges and drifts past the wooden walls of the Hall of Mirrors.

John's movements are reflected and distorted by a mirror next to the building's entrance.

CUT TO  
CONTINUOUS:

EXT. FRANK'S BIZARRE, CAROUSEL - DREAM

Swaying past confectionary stands and various Clowns that perform to no one, John reaches the carousel.

Pausing, John takes in the carnival themed senses of the rotating animatronic horses.

John's smile grows wider as he is drawn by a curious light to one of the confectionary stands.

Turning, John spies the ice cream stand with its numerous flavours, glowing with many colours.

The animatronic horses of the carousel rotate and a rainbow of colour reflects onto John's face.

SAM (O.S):

John!

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - PRESENT

John's smiling face is like an image as he continues to punch Alex.

The carnival music is still set in John's mind but other sounds, the voices and crying, are able to be heard again.

SAM:

John!

John's fist stops mid-swing and the carnival music silences.

John's smile fades and his face tightens.

Jumping up from the ground, John releases Alex.

Alex pulls himself along the floor away from John.

John turns to Sam and Mary.

JOHN:  
I'm sorry.

Mary walks up to John and hugs him tightly.

MARY:  
No. It's okay.  
(Beat)  
Thank you John.

For a brief moment John is confused, eyes frantic, but as Mary's words process, his eyes settle and his smile returns.

Alex is gone, only a blood stain remains on the floor.

The front door is left open.

Sam, wide eyed and fixated, starts to shake as he watches his mother comfort John.

CUT TO:

EXT. DRESCO TERRACE, BLOCK 3 - SAME TIME

Dim yellow streetlights, with mould in their glass bulbs, illuminate the street's brown accommodation complexes.

The silhouette of a man stumbles down the street.

Alex pauses at Block 3.

His beaten face and sweat infused clothes are reflected in the window of John's bungalow.

Alex spits blood onto the floor and looks on down the street.

The bright lights of the carnival and the smokestacks of Kingstown Power Plant rise above the horizon.

The silhouette moves on.

CUT TO:



INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME

John sits between Mary and Sam on the living room sofa.

Exhausted, Mary rests her head on John's shoulder.

Sam looks back to the space on the floor Alex had been attacked upon. His eyes flit from the floor to John.

John places his arms around Sam and Mary, smiling still.

Slowly turning his smiling face, John stares directly ahead.

With no radio playing and the Baby no longer crying, the living room is silent.

Taking a slow breath, John sighs in relief.

CUT TO:

INT. KINGSTOWN POWER PLANT, SUBTERRANEAN FLOORS - SAME TIME

Various pipelines attached to the walls of the underground corridor slowly drip an orange liquid.

At the far end, two sealed doors shine a faint white light through the darkness of the corridor.

Every few seconds, MASKED FIGURES pass across the windows from within, blocking the light.

The corridor echoes sound from the sealed doors: sparking fuses and wailing.

CUT TO:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - MORNING

Alex is asleep in his chair.

He stands out against the pristine background just as Hughie and Dughie did: his shirt is filthy, his face bloodied.

A large buzzer sounds across the whole of the plant.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR - SAME TIME

The alarm echoes through the rusty and empty space of the Maintenance Floor.

The large gates at the plant's entrance slowly slide open.

As the gates open, the sun beams through and illuminates the dingy halls of the Maintenance Floor.

Workers, almost marching, start to enter the plant.

CUT TO:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - SAME TIME

The alarm disturbs Alex.

Slowly coming to, Alex opens his eyes and squints as the bright whiteness of the room hits him.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR - SAME TIME

With the day commencing, vast amounts of Workers scurry around adjusting pressure valves and pumps connected to the facilities of the plant.

Steam expels from pipelines.

Sparks erupt from machinery.

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Carnies jolt around each red and white striped tent, lugging around wooden boxes full of confectionary and plush toys.

They pass tents with other Carnies applying makeup to one another for acts.

Other tents have clowns readying themselves with whoopy cushions and red noses.

In another, closer to Frank's Tent and Grotto, The Snake Lady and Martin giggle at one another.

Frank emerges from his tent grinning from ear to ear.

In his hand, he clutches the bag of missing orange pills.

Frank glances around at the surrounding tents and takes a deep breath.

CUT TO:

EXT. KINGSTOWN POWER PLANT, BEAVERTON FIELD - SAME TIME

Stumbling down the road from the power plant, Alex stops and pivots on his heel to stare down the carnival.

At the carnival's perimeter he spies Frank stood outside of Frank's Tent.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Frank saunters back into his tent.

John is sat at Frank's desk with two glasses of the green alcohol in front of him.

JOHN:

I think it'll all work out Frank.

Frank takes his seat and sips his drink.

FRANK:

Yeah?

Frank stares at John.

FRANK: (CONT'D)

And why's that John?

JOHN:

I just have a feeling.

Frank scoffs.

JOHN: (CONT'D)

Frank. I know what it's like to be alone.

FRANK:

John. We're all just drowning rats.  
Clutched to a wheel of cheese.  
Trying to keep afloat in a storm.  
But aren't you hungry?

JOHN:

Well at least I've got the cheese.

Frank laughs and places a single orange pill on his table's surface.

The pill's casing glimmers as John stares down at it.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

Mary and Patti sit slumped on the living room sofa next to one another.

Multiple incense burners rest on the surfaces of the living room. The coffee table has been crammed with three of them.

Smoke drifts up towards the ceiling and meanders around the room.

Mary stretches upwards, inhaling as she does so.

Finishing her breath, Mary falls back down to the sofa.

MARY:

Patti?

Patti's head slowly turns to look at Mary.

MARY: (CONT'D)

What's going to happen now?

Patti moans.

PATTI:

Don't worry, you don't deserve worry.

Mary shifts herself closer to Patti.

MARY

Patti?

Patti looks at Mary and smiles.

PATTI:

Come tonight, it'll be smash the rat all day at the carnival. No more Alex.

Mary shuffles away from Patti slightly.

Patti turns to Mary.

PATTI: (CONT'D)  
What's wrong?

Mary pauses and turns back to look at Patti.

MARY:  
Sorry Patti.

Mary shifts even closer to Patti than before and places her arms around her.

Patti kisses Mary on the forehead.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Frank, holding his bag of pills, shifts from his tent and walks around the tent's side to the entrance of the Grotto.

Alex watches from a nearby tent.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S GROTTTO - SAME TIME

Stopping at the top of the metallic stairs that descend beneath the carnival, Frank shakes his bag of pills.

Cracking his neck, Frank places his foot on the first step of the stairwell.

His boot causes the rusty step to creak.

CUT TO:

INT. KINGSTOWN POWER PLANT, FRANK'S GROTTTO, BACK ENTRANCE - SAME TIME

A darkened entranceway with double doors and two glass windows, allowing the room's only light to enter, stands at the base of the metallic stairwell.

The clanging of Frank's boots echo through the cramped space.

Beyond the windows of the double doors, just out of view, various MASKED CARNIES (Wearing the usual rough and ready attire but with a gas mask) fumble around a hidden space.

The clanging of footsteps silences.

Frank emerges from the darkened stairwell and opens a small chest on the floor.

Within is a set of gas masks and hazard suits from the power plant.

Frank fumbles with a mask in the dark.

A moment passes and the double doors slide open, illuminating the space.

For a split second, a room with the same type of interior as the Maintenance Floor of the power plant, with pipelines and metallic walls, comes into view.

CUT TO:

INT. KINGSTOWN POWER PLANT, MANAGER'S FLOOR, OFFICE 13 - SAME TIME

The office is empty.

The broken bottle of spirits remains shattered on the floor.

White light reflects in the remnants of the glass.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, OFFICE 87 - SAME TIME

Just like Alex's office above, Office 87 is empty.

The digital display above the control panel is set to 'AWAY'.

Maintenance Floor machinery can be heard pounding and scraping rhythmically in the background.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR - SAME TIME

A cacophony of pumping valves, pipelines and churning machinery bellows through the Maintenance Floor.

A Worker steps onto a metallic grate on the floor.

His footstep clangs and echoes.

The chugging of the machinery grows more intense.

The Worker steps off the grate.

More Workers step on and off the grate on the floor.

The grate clangs with each step that lands on its surface, just discernible against the sounds of the plant.

Lowering to the grate, the echoing of footsteps come into focus.

Descending further, the sounds of the plant muffle and the clanging grows louder.

CUT TO:

INT. KINGSTOWN POWER PLANT, SUBTERRANEAN FLOORS - SAME TIME

Breaching the metallic hatch, an ill-lit and damp corridor comes into view, stretching on past the perimeter of the power plant.

The clanging echoes down the metallic corridor.

Following multiple pipelines attached to the corridor's walls, we move down its dark hall.

Every so often, the pipelines drip an orange liquid onto the floor, forming troughs of discoloured fluid where they fall.

The corridor slowly gives way to the low light of another set of sealed doors.

As the two doors open, Frank's Grotto comes into view.

CUT TO:

INT. KINGSTOWN POWER PLANT, FRANK'S GROTTTO, FRONT ENTRANCE - SAME TIME

Carnival fabric is draped from rusted metallic walls, counters hold burning incense and tools and pipelines stretch across the room: a hybrid of the plant and carnival.

Masked Carnies rub their hands along each pipeline's surface, checking siphons that collect the dripping orange liquid.

On the far wall, a digital display flashes various characters and digits, just like those found in the plant's offices.

Frank, gas masked, moves to a large GARDEN STATUE at the Grotto's centre. The statue's hands are full of orange pills.

Opening the bag of stolen pills, Frank pours the contents out into the statue's hands.

A separate LONE CARNIE (fully masked, with a dirt-laden white shirt), watches as Frank does so.

The Lone Carnie's eyes flit to a small chisel on a desk next to a large lump of COMPRESSED ORANGE MATERIAL.

Other Masked Carnies fall to their knees in front of a row of incense burners.

They watch as the siphoned orange liquid starts to drip into a large basin where it is boiled and released as a vapour into a glass sphere suspended above.

The Lone Carnie leers over and grabs the chisel, lunging at Frank's back with it.

Turning and side stepping the Lone Carnie as he attempts to pierce him, Frank falls onto the statue with cupped hands.

The Lone Carnie misses Frank and pierces a rusted section of a pipeline, breaking its seal.

PURE ORANGE FUMES leak into Frank's Grotto.

The other Masked Carnies jolt up from their knees in a panic, dropping any equipment they have and making for their closest exits.

Frank heaves himself up from the statue and stares at the Lone Carnie through his mask and laughs.

The Lone Carnie grips the chisel tighter as Frank's muffled laughter continues.

Frank steps closer to the Lone Carnie.

The pair are still for a moment.

Frank continues to laugh.

The Lone Carnie lunges forward once more.

Frank headbutts the Lone Carnie's mask with his own.

The Lone Carnie's vision cracks.

CUT TO:



EXT. FRANK'S BIZARRE, FRANK'S GROTTA - SAME TIME

Bursting out from the attached tent to Frank's own, the Masked Carnies race to escape from the Grotto.

Hearing the commotion, The Snake Lady runs out from a nearby tent and grabs one of the Masked Carnies as they try to pass.

SNAKE LADY:  
What happened?

MASKED CARNIE:  
There's a leak.

The Snake Lady lets go of the Masked Carnie and stares at the entrance to Frank's Grotto before running back into her tent.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR - SAME TIME

The metal hatch on the ground of the Maintenance Floor is heaved open.

Numerous Masked Carnies start to climb up from the hatch, immediately moving to turn off valves and switches, hoping to halt the flow of the pipelines.

CUT TO:

INT. KINGSTOWN POWER PLANT, FRANK'S GROTTA - SAME TIME

A wall of gem stones and orange and green vials rock as Frank holds the Lone Carnie up against a cabinet.

Frank's voice is guttural.

FRANK:  
You think you can bite off the hand  
that feeds you?

The Lone Carnie reaches behind himself and grabs a lump of the rock-like orange material and slams it in Frank's face.

Frank steps back as the lump explodes into a cloud of orange vapour, hindering his vision.

The Lone Carnie takes his chance and tackles Frank to the other side of the room, bringing him to the floor.

Restraining Frank, the Lone Carnie stares down at Frank's mask and its seals.

Taking his chisel, the Lone Carnie starts to unpick the seals of Frank's mask.

Frank growls and struggles against the weight of the Lone Carnie.

The Lone Carnie grabs an unpicked section of Frank's mask and tears the rest of it from Frank's face.

Frank's limbs flail as he inhales the pure orange fumes.

The Lone Carnie, struggling for breath, rolls off of Frank.

Frank breathes in the pure orange vapour of the punctured pipeline.

Frank's pupils dilate and he starts to cough.

The Lone Carnie stands up and drops the chisel.

Frank, face contorting as the fumes consume him, starts to laugh through a coughing fit.

With a final burst of energy Frank snatches the chisel and launches up off the ground.

Back turned, focused on escape, the Lone Carnie is pierced in the shoulder by the chisel.

Retching in pain, the Lone Carnie turns to see Frank fall to the floor, laughing and coughing.

Frank's laughing fit subsides and he starts to gasp for air.

The Lone Carnie turns to leave but the sight of the statue's hands, spilling over with orange pills, draws his attention.

Taking a handful of orange pills from the garden statue, the Lone Carnie leaves through the back entrance.

The back entrance's doors slide shut and the hissing of leaking fumes is silenced as the pipelines are turned off.

The doors shut as Frank starts convulsing and foaming at the mouth.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - SAME TIME

Sam and John are back at their bench near the ice cream stand.

With his body angled, Sam looks away from John.

John is distracted by the ice cream stand of many flavours.

JOHN:

You sure you don't want one?

Sam doesn't reply.

John shakes his head.

JOHN: (CONT'D)

Sam, what's wrong?

(No reply)

Your Dad isn't a problem anymore.

Sam refuses to talk.

JOHN: (CONT'D)

Sam?

In the far distance, next to Frank's Tent, the Lone Carnie can be seen exiting Frank's Grotto.

Sam catches eye of The Lone Carnie.

JOHN: (CONT'D)

What's wrong?

John traces Sam's vision and spies the Lone Carnie leaving Frank's Grotto, heading for the Hall of Mirrors.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S GROTTTO - SAME TIME

A hand, stained orange and bloody, reaches out of the fabric entrance of the tent leading to Frank's Grotto.

Slowly shifting himself out of the tent, Frank, covered in orange dust, foaming at the mouth and bloody, pulls himself out and collapses onto a patch of grass.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - SAME TIME

John's eyes widen as he spies Frank collapsing on the floor.

JOHN:

Oh my god. That's Frank.

John bursts up from his seat.

JOHN: (CONT'D)  
Wait here Sam.

John sprints across the Carnival towards Frank.

Sam's eyes are set on John, before drifting to the Hall of Mirrors.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S GROTTO - SAME TIME

John runs up to Frank's body and crouches at his side.

JOHN:  
Frank?

Frank rolls on his side and glares at the Hall of Mirrors.

FRANK:  
(Through foam)  
Poison.

Frank stretches a single outstretched finger to the Hall of Mirrors.

CUT TO:

EXT. FRANK'S BIZARRE, HALL OF MIRRORS - SAME TIME

With netting draped over a series of scaffolding supported rooms, the Hall of Mirrors is rickety and fragile.

Signs are nailed to dry wood and the lettering 'Hall of Mirrors' is illuminated by bright light bulbs within each letter.

John enters.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, ENTRANCE - SAME TIME

John stands in a room with numerous wooden doors leading to separate sections of the Hall of Mirrors.

Each door is a different colour of the rainbow.

At the room's centre, a glass ball is hit by a singular beam of light from the ceiling.

Light rays refract across the room as the ball rotates.

John glances around the room, eyeing blue, red, green and orange doors.

Music kicks in from a struggling speaker in the ceiling's corner.

The speaker attempts to play the familiar carnival song of Frank's Bizarre but fades with static and hums.

Covering his eyes as a light ray hits his face, John makes for the blue door and enters.

John slams the door behind him.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, PORTAL ROOM - SAME TIME

John enters a room with fake mirrors and caricatures of Patti and Frank painted onto the wooden walls.

At the room's centre a real mirror is set on the floor and ceiling, perfectly aligned with one another.

John slowly steps to the centre of the room and onto the mirrored section of the floor.

Looking up, he sees himself in the ceiling mirror in a never-ending loop of reflections.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, EXIT - SAME TIME

The Lone Carnie tears off his mask. Alex reaches the final room of the Hall of Mirrors, still out of breath and bloodied by his confrontation with Frank.

The broken music of the maze is unable to be heard.

Slumping down into a corner of the room, he rests next to a A-board poster depicting Frank with circus animals in a top hat that reads: 'Thank You for Visiting Frank's Wild Bizarre'.

Opening his palm, Alex reveals a handful of orange pills.

He picks one up with his index finger and thumb and stares at its reflective surface with teary eyes.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, MIRROR MAZE - SAME TIME

John makes his way through a shoddy and ill-fitted maze of mirrors.

His reflections are manipulated, stretched and shortened.

John comes to a square section with walls made of mirrors.

One of the sides of the square room is missing.

John steps out of the maze through the gap created by the missing mirror.

Standing on a grassy floor, John turns to see the other side of the maze of mirrors is made from the same dry wood as the building's exterior.

Looking further, John sees that each branching path of the maze ultimately leads to the same exit.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, OCEAN ROOM - SAME TIME

Opening one of the doors that lead to the maze's final room, John emerges into a deep blue room.

A fan blows a blue fabric in front of a blue LED light that provides the room with the effect of ocean waves rising and falling.

A single mirror rests at the end of the room with lettering arching above it: 'The Sea of Possibilities'.

John's shadow starts to sway with the blue waves.

Looking at himself through the mirror he sees a perfect and unmanipulated reflection.

He stares at his sunken eyes and gaunt face and swallows.

As a wave of blue rises, a glistening in the reflection draws John's attention away from himself.

John turns and kneels down to inspect the oddity.

He picks up an orange pill from the ground.

The blue light and waves cast a curious pattern on the pill.

Over John's shoulder, the words 'Sea of Possibilities' arc.

John turns to face the room's exit.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, EXIT - SAME TIME

Alex, now with bloodshot eyes and slumped further down next to the exit sign, starts to slowly rock his head back and forth.

John steps towards Alex, who seems oblivious to his approach.

Reaching Alex, John pauses and looks down at him.

Alex's swaying head steadies and his red eyes rest on John.

ALEX:

You can keep it, it's on the house.

Alex smiles and looks to John's hand.

John glances at his hand and the orange pill within his palm.

Alex reaches into his pocket and grabs numerous orange pills.

Raising his clenched hand in the air he slowly spills the pills from his grip and onto the floor.

ALEX: (CONT'D)

This is what you want isn't it?

John stares at the spilled pills.

Alex clenches his arms and flexes them.

ALEX: (CONT'D)

Look at me!

John is unmoving.

JOHN:

What happened to Frank?

Alex starts laughing.

ALEX:  
I did to Frank what he does to  
everyone else.

Leering forward, Alex grips the sign to his left and points  
at the image of Frank.

ALEX: (CONT'D)  
This place, it's everything. Every  
rule broken, every future, every  
dream.

Alex starts to tear up.

ALEX: (CONT'D)  
But all that? It'll cannibalise  
you.

Alex leans back.

ALEX: (CONT'D)  
Frank gave me everything I wanted,  
topped with things I didn't even  
know I wanted. Now all I want is to  
see what I had. I can't see what I  
had.

(beat)  
I don't care about Sam and Mary, I  
want to, but I can't see.

(beat)  
Frank is gone.

John clenches his fists.

JOHN:  
You had everything.

John kneels down to get closer to Alex.

JOHN: (CONT'D)  
You never deserved it. Frank, Mary,  
Sam. Everything. I choose to be  
better.

John smiles and grabs a handful of pills from the floor.

JOHN: (CONT'D)  
(Squeezing the pills)  
All of those things are mine now.

Alex, in a burst of drug heavy rage, attempts to leer up to  
John.

John, holding Alex down, clenches Alex's mouth open.



JOHN: (CONT'D)  
Let me help.

Forcing the handful of orange pills down Alex's throat, John glares at Alex's wild and bloodshot eyes.

Alex starts to cough and splutter, jolting forward and twitching his head.

An orange foam starts to rise from Alex's mouth.

John stands and looks down at Alex as he starts to choke.

CUT TO  
CONTINUOUS:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, EXIT - DREAM SEQUENCE

The exit to the Hall of Mirrors fills with orange smoke at an exponential rate.

Alex, slow and weak, looks to where John is standing.

Instead of John, ALEX'S REFLECTION (a perfect copy of Alex himself) stands, staring directly back at Alex.

Alex's Reflection smiles wildly.

After a moment, Frank steps out from behind Alex's Reflection.

Frank holds the same type of smile.

The room starts to completely fill with the orange smoke.

At the far end of the room, a small silhouette can be seen entering the Hall of Mirrors' exit.

Alex raises his hand and reaches out to the silhouette.

Frank and Alex's Reflection start to laugh.

Alex's outstretched arm drops to the floor, limp.

The orange smoke engulfs the room.

Speakers in the room's corners start to play the distorted carnival music.

Alex's Reflection's beaming face is slowly concealed by the orange smoke.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - DREAM

Becoming clear and undistorted, Mary's radio plays the carnival music from Frank's Bizarre.

The smoke clears over Alex's Reflection's face to reveal John's face holding the same beaming smile.

John is sat at the large kitchen table attached to Alex's living room.

Sam sits to John's left and Mary opposite.

A bottle of the green coloured spirit rests at the centre of the kitchen table.

John eyes Mary's tear stained face and then looks to Sam.

Sam glances away as John turns to look.

John smiles and stands, grabbing the bottle of green spirit as he does so.

JOHN:  
Everything is going to be fine.

John starts to pour himself, Sam and then Mary a glass of the green alcohol.

Sitting back down, John reaches over the table to hold Mary's hand.

John slowly rubs his thumb over Mary's palm.

JOHN: (CONT'D)  
I promise.

Seamlessly, Mary becomes the Blonde Woman and smiles back at John.

BLONDE WOMAN:  
Everything is going to be fine.

John smiles, taking in his surroundings.

He looks to the living room to his right, and then back to the Blonde Woman.

John tears up.

JOHN:  
I love you.

Sam shakes his head.

The kitchen table starts to rumble

Green spirit starts to spill from the bottles and glasses.

Sam glares and points towards the living room.

SAM:  
(Looking across the table)  
Dad?

John follows Sam's vision.

Alex stands at the centre of the living room, foam pouring from his mouth.

The light above the kitchen table starts to flicker.

The Blonde Woman starts to laugh uncontrollably and orange liquid drizzles down from her mouth.

Alex coughs, sending spurts of orange liquid onto the surface of the table.

SAM: (CONT'D)  
(Glaring at John)  
What did you do?

The above light bursts.

All light vanishes from the living room.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, EXIT - PRESENT

JOHN (V.O.):  
S..Sam?

Returning to the Hall of Mirrors' exit, Alex's body rests limp on the ground in a pool of orange liquid.

Alex's outstretched arm reaches towards the entrance to the room where he dreamed of a silhouette in the smoke.

Following the trajectory of Alex's resting arm, Sam takes the place of the silhouette in the smoke.

Sam breathes quick and heavy with tears in his eyes.

John slowly turns around to face Sam.

SAM:  
What did you do?

John takes a single step towards Sam.

JOHN:  
I'm trying to help. I'm fixing  
everything.

Sam steps back.

JOHN: (CONT'D)  
He did something to Frank...

Sam shakes his head.

JOHN: (CONT'D)  
Please Sam. Everything's going to  
be fine.

Sam snaps around and runs back out of the room.

John starts to slowly shake his head.

JOHN: (CONT'D)  
No.

John's hands start to shake as his body locks up and his mind  
numbs.

BLONDE WOMAN (V.O.):  
Everything's going to be fine.

Alex's frozen face almost smiles and drips with foam as a  
wailing emanates in the background.

CUT TO:

INT. FRANK'S BIZARRE, HALL OF MIRRORS, PORTAL ROOM - SAME  
TIME

Sam crouches down on the floor's mirror, covering his head  
with his arms and hands, gently swaying.

The corrupted carnival music lingers as Sam weeps to himself.

John can be heard in the distance, wailing.

Sam's swaying reflection is duplicated infinitely in the above and below mirror's endless loop.

CUT TO:

EXT. DRESCO TERRACE, BLOCK 3, JOHN'S BUNGALOW - MONTHS LATER

The brown walls of Block 3 occasionally give way to the lighter brown of wooden dry panels where windows used to be.

The entire complex is deserted: grass grows wild in front of where the entrance had been.

A grey sky above gives way to rain.

CUT TO:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

Rain can be heard tapping away at the living room windows.

Alex's house is deserted.

All of the family photos, furnishings, lamps and furniture are gone. Only cardboard boxes remain.

Rising upwards towards the ceiling, spider webs come into view.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, SAM'S ROOM - SAME TIME

Continuing up, and breaching the ceiling and wooden flooring, Sam's room is similarly empty and stripped of features.

Sam's vinyl box however, with vinyl scattered around it, remains at the centre of the room, abandoned.

Lowering back through the wooden floorboards, Sam's room slips away.

CUT TO  
CONTINUOUS:

INT. BALTIMORE DRIVE, ALEX'S HOUSE, LIVING ROOM - SAME TIME

We continue down and return to the living room.

The sound of rain against the glass windows picks up as the weather worsens.

At the side of the living room, the kitchen table remains.

CUT TO:

EXT. DRESCO TERRACE, BLOCK 3, JOHN'S BUNGALOW -SAME TIME.

Thunder sounds as the weather turns to a storm and the wooden panels of the abandoned complex start to shake and bend in the wind.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, WALKWAY - SAME TIME

Whistles blow and machinery thuds away as the power plant continues its daily grind.

Every Worker emerging from or entering their offices now all wear protective hazard suits and gas masks.

CUT TO:

INT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, OFFICE 87 - SAME TIME

A NEW WORKER (wearing a standard hazard suit and gas mask) sits at John's desk.

John's notes and cheat sheets are gone, some remnants of the torn paper and pins remain on the control panel.

The New Worker drifts his attention to the square window and the beyond carnival.

Moving to the window, the New Worker glares out at the carnival, spying carnies rushing to deal with the weather.

NEW WORKER:

Jack asses.

The New Worker pulls down a set of blinds, blocking the view of the window.

CUT TO:

EXT. KINGSTOWN POWER PLANT, MAINTENANCE FLOOR, OFFICE 87 -  
SAME TIME

Rain pours down on the outside of the New Worker's square  
office window, now hidden from the outside world.

Thunder sounds as more of the power plant comes into view.

CUT TO:

EXT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Carnies, soaked by the rain, rush around, untie and unlatch  
the various tents of Frank's Wild Bizarre.

Wrestling with ropes, some of the Carnies trip and fall into  
the muddy grass of Beaverton Field.

CUT TO:

INT. FRANK'S BIZARRE, FRANK'S TENT - SAME TIME

Patti rests at her desk, eyes bloodshot and tarot cards  
sprawled across the table.

She glances over to where Frank's desk used to be.

In the desk's stead, Frank now sits propped in a wheelchair  
with a permanent grin on his face, unmoving.

Shuffling in the corner of the opposite side of the tent,  
John turns over in a hammock and opens his eyes.

The sound of the carnies struggling to lower each tent enters  
the room.

John sits up in his hammock, clothes worn and face thin.

Swaying his head slightly, John smiles.

A thin layer of orange smoke drifts around the floor of the  
tent.

John stares at Frank's frozen grinning face.

Jumping to his feet, John starts to laugh.

John drifts out of the tent.

Patti is left staring at Frank.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - SAME TIME

The pelting rain soaks John as he moves down the long row of confectionary stands leading to the carousel.

Carnies can be seen dismantling the Hall of Mirrors and Wonder Emporium as John smiles on past them.

John reaches the carousel and beams with delight.

Rain starts to pelt his face and eyes, dripping down from his features.

An arm reaches towards John's shoulder and pulls him around.

John comes face to face with the Young Man who served ice cream.

YOUNG MAN:

So?

John stares at the Young Man as rain pours over them.

YOUNG MAN: (CONT'D)

Which flavour was your favourite?

John's smile fades and he bursts out laughing.

CUT TO:

INT. SARAH'S HOUSE, LIVING ROOM - TIME UNKNOWN

The living room beams with bright yellow wallpaper, with the morning sun shining through its window.

The Blonde Woman races around the living room, packing rucksacks with lunchboxes.

She moves to the base of the stairs.

BLONDE WOMAN:

Lucy! Mark! Get down here, you'll be late.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - PRESENT

As if by design, the carousel switches on and the carnival theme of Frank's Wild Bizarre drifts into focus.



Bright lights beam from the rotating horses and reflect on John's rain-soaked face.

John starts to sob in-between bouts of laughter.

CUT TO:

INT. SARAH'S HOUSE, LIVING ROOM - TIME UNKNOWN

The Blonde Woman continues to wait at the bottom of the stairs.

After a moment, John walks into frame and kisses the Blonde Woman on the cheek.

JOHN:  
Sarah. I love you.

CUT TO:

EXT. FRANK'S BIZARRE, CAROUSEL - PRESENT

Around John, the lights of the carnival start to fade one by one, creating areas of complete darkness as they do so.

The carnival music grows louder as the rest of John's surroundings continue to fade.

Only the carousel remains in the darkness.

Orange smoke swirls around the black spaces behind John.

John's sobbing and laughing continue.

In a flash, the carousel switches off and disappears.

The carnival music lingers on in the darkness.

**THE END**